

# MUSICAL FOUNTAIN

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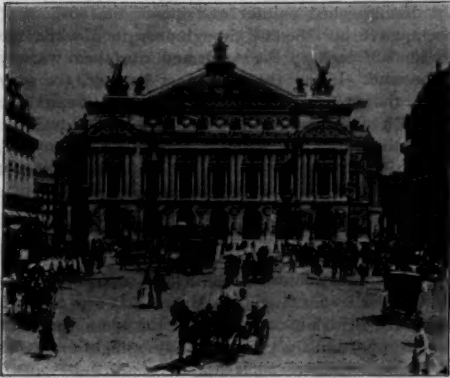
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PARIS, November 17 1898.

#### CARELESS READING.

"Drink to me only with thine eyes."  
But please read with thy mind.

I DO wish that people would learn to distinguish between fact and opinion in writing.

One writer says "The sun is in the sky"; the other says "The sun shines brightly" or "The sun does not know how to shine."

Of the latter there are two kinds—"I say the sun shines or don't know how to shine," and "They say the sun," &c.

In order to get the spirit of a writer it is necessary to observe which of these classes of statement has been made.

Because people do not do this, this writer is obliged to descend to the letter "I" for the second time this month. The faulty conception seems to emanate from music teachers more than from any other source. I scarcely ever mention the name of a teacher or of a pupil of a teacher that I do not receive a remonstrance from some other teacher or pupil of teacher, wondering how, with my "exceptional taste and talent," &c., I should so far forget both as to praise So and So in my letters, thus misleading readers, of whom the signer is one, &c.

I have before me a letter from one of our great home States, grieving that I should have so far descended from my customary "discernment," "taste," and "brilliance," as to compare a certain teacher of another State with a certain Paris teacher, when I must have known, what everybody knows (meaning the writer), that said teacher's own voice was guttural and tomb-like, and that of her pupils a bad copy of the same. Also how could I claim such a teacher to be the teacher of such and such a singer, when the latter had taken but a few lessons and left to become a pupil of somebody else, and was, moreover, "no good of a singer"? Also how could I recommend as diction and singing teacher in Paris a certain person who from the way he sang at home could be neither singing nor diction teacher abroad?

Well, to begin with, I have never had the pleasure of knowing the compared teacher of the far West, nor do I ever hope for the pleasure, as the distance between us is very great. To compare her with any Paris teacher would have been as impossible as unwise, and would have been too senseless a statement to appear in THE MUSICAL COURIER columns, even if I wrote it. That she is by her set and circle (all teachers have sets and circles, no matter what kind they are) called the Telle et Telle of the State in which she teaches I know to be a fact, and the statement requires neither "brilliance" nor "acumen" to relate.

That such and such a singer was her pupil I also know to be a fact, and therefore a truth simple and un-"brilliant." The shortness of life, and the great value of it, preclude the possibility of sending around a certificate blank every time a statement of pupilage is made, testifying as to the number of lessons taken. Further, a code would have to be established fixing the number of lessons necessary to constitute said condition of pupilage and the right to be called a pupil. As to the singer's pupil being "no good," it would be necessary to pass a ballot hat to find a fair average of opinion, as every sort of singer is "good" to one set and "no good" to another. As I never had the fortune (good or bad) to hear the singer in question, and as the poor soul is dead, opinion as such was and is out of the question.

As to the teacher of diction and song in Paris, his name is on his door plate, his vocation in the directories, and his good luck is to have married a charming American girl in the memories of people. It required neither acumen, taste nor brilliance to discover the facts or make them. As to opinion in regard to his qualities as singer or teacher, his best friends or mine will never know what I think of him as either. If he were particularly remarkable, the possibilities are that at his age it would not be left for me to express opinion. If he is particularly bad I could not be hired to hurt him faster than he will hurt himself, so that

ends that. No opinion has been expressed one way or another about him.

When I choose a subject to express an opinion, I take something with a standard value from which to balance thought.

The professorat the world over is without this. As I see it, there is nothing to prevent my cook from opening a studio in Paris to-morrow. In fact, as she is a woman of very pleasing personality, has a sweet voice, and if what she does for our stomachs and palates is any indication of what she would do for throats and songs, I would be the very first to recommend her.

Three things I demand of music teachers before I have the honor of doing more than stating facts about them.

1. Proof positive through examination and license that they have not only received a standard musical education, but theory in regard to imparting it, and a special gift for doing so. This is insisted upon in the domain of reading, writing and arithmetic. Art has been terribly negligent.

2. Proof that they make all pupils sing agreeably, at least, and that they send home students who have neither voice, talent nor art character.

3. Proof that they speak no evil of each other.

The time is coming when these three, with others, will be insisted upon, and the time is not so far off as people may suppose. It cannot come too soon.

Until then please remember that when a naturalist describes the fur, paws, tail and bones of a rabbit, he does not say that he loves to eat rabbit meat or advise the world to do so.

#### ONE MORE FORTUNATE.

Another American girl engaged at the Grand Opéra, Paris!

That is, the contract for appearance is signed, thanks to voice, but the chance of début is wholly conditional, owing to total ignorance of the French language. "If you can sing in French as well as you can in English in six months we will see!" is, I believe, the condition existing.

It is possible that a foreigner could by wise and intelligent teaching be taught to sing French acceptably in six months. If past record in this particular direction is any indication of the future, it is highly improbable that the young lady will wake opera house echoes in twice, three or four times six months.

Meantime, who is she, what is she like, where did she come from, how did she do it, and what is she doing toward the supreme trial?

Well, she comes from our Berkshire Hills, from a place called Egremont, which, by the way, she has chosen as her nom de théâtre. Her name is Miss Estelle Potts. She will be known as Mlle. d'Egremont.

Miss Potts was a choir singer, and a good one, as evidenced by the good contract lying in the bottom of her trunk as she set sail for Germany one fine day this summer in search of rest and art atmosphere in Germany. It appears that she was more than once tempted to refund the valuable paper to a regretting committee, but up to a certain limit conscience prevailed, and when, as a travel *bonne bouche* Paris was decided upon, the trunk, with many other good return intentions, was sent to Liverpool, "all ready to start" a week later.

More than one person has passed the limit, however, by landing in the Olympian capital, and our Berkshire maiden was no exception.

Quite alone on coming, a chance friend, startled by her mahogany voice, took her to the Opéra House and had M. Gailhard hear her sing. Without leaving his seat, he made the short but immense remark given at the commencement of this paragraph, an "if" with a signature attachment, illustrating in a forcible manner the statement of a New York gentleman on the subject of voice choosing given in THE MUSICAL COURIER of October 30.

Asking what she should do to be saved, M. Gailhard sent her without hesitation to Mme. Artôt-Padilla, in whose home at a musical given last evening she sang twice—a waltz song by Salomon, and Geneviève by Tucker.

Her voice is very similar to Belle Cole's; indeed, so very similar was it in the familiar song so much a favorite with the New York contralto that it was difficult not to imagine it the very same. In personality she is a typical American girl, tall, straight, fresh, gay, mocking, with the mixture of timidity, independence and earnestness which makes a nice American girl the most charming of girls. She has brown hair and eyes, red cheeks, pretty shoulders, and on that occasion was dressed in white satin, décolleté. Frank, unaffected and simple in conversation, she feels as if she had walked into a story book, thinks everything lovely and splendid and grand, and is ready to follow all wise counsel leading to success. She seems to lack bombast and selfishness, and without overdoing it seems perfectly willing that other singers should also be happy. May she keep so, and good luck to her!

A remarkably interesting audience was assembled at Mme. Artôt's that evening. Christine Nilsson, fair, bright and vital, in white watered silk and lace, a collier of pearls around her plump throat and a diamond hummingbird in her blonde hair; Nikita in red velvet, jewels and smiles; Massenet, charming, observant, nervously alert,

magnetically graceful; Paul Vidal, blond and happy, larger than last year, and full of good cheer and encouragement; Mr. Sebastian Schlesinger and his graceful, intelligent daughter; MM. Gailhard, Le Roy, &c., secular swells of all titles; the hostess, happy and smiling; M. Padilla, with a cold that prevented him from singing, and Mlle. Lola de Padillo, like a "Portrait of a Young Girl" by one of the Flemish masters.

Nikita sang, so did Mlle. Elsa Kutschera, the Bohemian prima donna; M. Gandubert, of the Opéra; Mlle. Dorsey, from Vienna; Mlle. Broémsen, a Russian; Miss Ethel Reid, of Canada, and many others whom you do not know. Massenet, Vidal and Mr. Schlesinger played the accompaniments of their respective compositions. Mr. Schlesinger's Ave Maria was sung by Miss Reid.

A charming musical was given at this latter gentleman's home this week. His idea of a musical is to have very few artists participate, so that each one may be properly heard. It is a very good idea. There were but four on this occasion. Mrs. H. S. Ives, of New York, sang four times—operatic airs, Ferrari's A un Fiancé, and The Old Garden. Her voice has become much softer than last year, without losing any of its power. She made an effective picture in the beautiful rooms, in large plumed Gainsborough huge pompadour silk sleeves, and a simple, well cut gown.

M. Arnold Reitlinger, a young Frenchman of Hungarian descent, one of the coming pianists here, played several charming things, notably Chopin's E flat Polonaise, with great refinement of conception, delicacy of touch, and clever execution. He gave a successful concert at the Erard rooms last season to a crowded audience. The host sang a couple of touching ballads of his own.

I mention on purpose the accompanist of the musical, M. de Riva-Berni, as one of the artists, for it is so rarely that one has the good luck to get anything artistic in that department, and M. de Riva-Berni is more than artistic—he is electrical. He is one of those accompanists who make the singer; yes, and the audience, too, and often the music. I have never heard but two others who had that same peculiar quality of identifying an accompaniment with the song while bearing its own current of magnetic verve that seems more color than sound. One was Mr. Emile Levy, of New York; the other a M. Emile Bourgeois, of this city. The former is American, the latter French; M. de Riva-Berni is Italian.

All three have the quality of making a sort of sound-wave on which the melody floats. You do not think of its being made of notes at all, it is a species of form. They do not seem, either, to be collaborators with the piano manufacturers, working with all their might to show what fine material the instrument is composed of.

Of all the sacrileges made in music's name that in the name of accompanist is one of the worst. The noise that is made is something dreadful, all the worse that it has often no connection with the melody. That makes a "noise fight" out of the work, like a canary bird and a sewing machine. The accompaniment is everywhere too loud, everywhere—at concert, at rehearsal, in teachers' studios, especially in salons, boudoirs, in practice—always that same irritating strife-bang. And women are even worse than men. I had the misfortune the other day in a parlor to be seated at the back of an upright piano, on which a snowdrop of a girl was playing accompaniments to some simple songs. I assure you it was absolute physical suffering. It was as if my spinal column were laid across an anvil and was receiving the full force of an honest blacksmith's best earnestness. Music! You could not hear the music for the noise! No singer could make music under such circumstances. In teaching singing it is especially bad, and no one seems to notice. It must force the singer to scream.

Sweet Suzanne Adams, of Boston, of the Grand Opéra, here, was there; gentle and mellow voiced, with her good aunt, Mrs. Higgins; so were Mrs. Marie Barnard and Miss Clarke, of New York.

Before you read this you have seen or heard, perhaps, another surprise party in the operatic field, or rather one to whom the operatic field came as a surprise party—Miss Clara Hunt, who is with the Abbey & Grau Company this season. Miss Hunt was studying in Boston with a professor bearing a German name, beginning with H. I do not remember the rest. At all events, he found such quality in her voice that he not only advised her to come abroad, but came over with her to see that she got into good hands. After listening to several he finally settled upon the one who seemed to him to be the right one to carry on the work, and finally left her in the hands of M. Adolphe Beer, a teacher here who is also well known as a singer in the choir of De la Victoire Synagogue. With him she continued faithful and steady work for three years without change, till one day M. Grau came into the studio and, after listening to several voices, finally selected the contralto as the one of which he was then most in need. And so she is in New York. See for yourselves.

Other pupils of M. Beer are Mlle. Vanecka, a Polish girl only nineteen years old, who has just been engaged at the



Opéra Comique; Miss Weimar, a soprano from one of the Southern States; Miss Williams, of Boston, and Miss Murphy, a rich young lady from San Francisco, who is studying only for her own pleasure and that of her friends.

Miss Josephine Reilly, of whom mention has been made in these columns more than once, who was called to America suddenly by the illness of relatives, has just returned to Paris, and is studying with M. Bouhy again and living in the classic quarter of the Madeleine. M. Bouhy in speaking of her says that but for unavoidable disturbance in her course she would undoubtedly be on the stage of this country now, either in Paris or in the provinces. She has a splendid soprano voice, he says, and is far advanced in her studies.

Miss Della Rogers, of Denver, Col., and her mother have just closed their elegant home on Avenue Niel to go to Milan, where, as you know, Miss Rogers has been engaged for the season at La Scala. She is to sing in the principal rôles in Italian and French, among them *La Navarraise* which she has been preparing under Massenet's instruction. The following letter, written by the master's own hand, may be interesting to those who have watched this young lady's study life:

MONSIEUR.—J'apprends que Mlle. Della Rogers va partir pour l'Italie. Il faut que je vous dise que je lui ai donné des leçons sur la Navarraise, et que j'ai trouvé en elle une véritable artiste dramatique, et la voix est belle et sonore. C'est un plaisir pour moi de vous parler de Mlle. Della Rogers; elle mérite absolument une place au théâtre, une grande place.

MASSENET.

Dr. Fauvel, the celebrated throat specialist, is said to be dying.

A writer in *Progrès Artistique* discusses the music of South Africa, partly on account of renewed interest in the gold mines, partly because of its contiguity to Madagascar. The peculiar race inhabiting these regions, he says, possess to an astonishing degree the faculty of assimilation and imitation. They reproduce with surprising fidelity the songs of birds, cries of animals, and the various sounds of nature. Child-people, they receive in their otherwise obtuse brains impressions of freshness and vivid intensity. Their long solitary wanderings upon hills and prairies, united with fleeting association with foreigners, result in a species of melodic nature plaints, as one might imagine, a developed monkey music.

Close by the Avenue Henri Martin here, and a few doors from the house occupied by M. Gorski, the intimate friend of M. Paderewski, lives Madame la Comtesse de Jouvencel, a woman full of good works, especially in the direction of art, artists, musicians and children. Her life, indeed, is wholly devoted to the less fortunate of humanity, to whom she is mother, sister, priest and doctor in one.

One of her best philanthropies has been the establishment of a school at the Cape for the kindergarten education of all races and classes of children. This was the result of a visit to the region several years ago with her husband, who was in the country on a governmental mission. The above agrees exactly with her impressions. She speaks tenderly of the child songs of the mixed races sung in the school, and their aptitude for learning the little songs taught by the English teachers she keeps there. Mme. de Jouvencel has one of the richest of minds and her conversation on all the vital subjects, as well as art, is a treat to the listener. She has paintings and curios in her house which the Louvre would be proud to possess.

The D'Harcourt concerts are opening with merited success. It is immensely gratifying to see this young gentleman's steady improvement in his chosen work. He is much more master of himself as director, has more control of his artists, and is in every way more precise and solid than last year.

The program on Sunday consisted of Beethoven's exquisite C major symphony, and the duet and quintet from his *Prométhée*, the Riensi overture, Händel's *Largo*,

a concerto by Saint-Saëns, and the symphony by M. Rabaud, Prix de Rome of last year, now studying in Rome.

The solo of the *Largo*, ordinarily taken by violin, was played on an English horn with sublime effect, an idea of M. d'Harcourt, who did not find the violin sufficiently noble for the phrases. It may be that there exists somewhere a woman's voice with sonority, tenderness, richness, warmth, ease and justness of tone of this instrument as it was played Sunday, but unhappily I have never heard her.

The piano part of the Saint-Saëns concerto was played by Mme. Roger Miclos, who showed still more of her wonderful talent in an impromptu varié by Schubert and Liszt's Eighth Rhapsody. She was enthusiastically applauded. She has just had triumphs in Havre and Lille and is engaged for concerts in Geneva, London, Vienna and Hamburg.

Miss Charlotte Wynn, who was to have taken the title rôle in *Galathée*, has been ill. They complain of the youth of the ballet in a representation of the Huguenots at Toulouse! A paper there grumbles that Toulouse, having a subvention of 125,000 francs, without counting other advantages, should not support such mediocrity. Johann Strauss promises to be here to direct rehearsals of his *Baron Tzigane* at the Folies-Dramatiques. M. Ghensi, one of the authors of *Guernica*, has written a poem, *Kermaria*, upon an incident in the Chouan insurrection. To this a M. Erlanger, a young Prix de Rome, has written a three act lyric drama. Rehearsals of *Fridigonda* have commenced at the Opéra. The décor is going to be superb, as usual. M. Bourgaull Ducaudray commences next week his conferences on the history of music at the Conservatoire with the Italian school.

Madame Lucca's address is Madame la Baronne Wallhoffen, Wien, III., Rassumofskygasse 15.

FANNIE EDGAR THOMAS.

### Massenet's La Navarraise.

#### Something About the Other Works of the French Composer.

WHEN *La Navarraise* is produced here this season, with the incomparable Calvé in the title rôle, it will be the first time that Massenet's new opera will have been seen on this side of the Atlantic, and from the furore aroused in Europe by the production of this opera expectation is keyed up to concert pitch. Of this new opera, as well as of the life of Massenet, Henry Haynie writes as follows in the Boston *Herald*: *La Navarraise* is another *Cavalleria Rusticana*, in that it has already made the tour of half of Europe, although it was sung for the first time on any stage only last summer. That was in London, at Covent Garden, but before that it was my good fortune to hear all the music and words of it at a private audition, where the only other persons present were M. Henri Cain, one of the authors of the libretto; M. Massenet, composer of the music, and Mlle. Calvé, the gifted diva, for whom the leading part had been generated. Here is the "mem." of that happy event, made in my diary under date of May 9, 1894:

"Called by appointment to see Calvé. She was ready to go over Massenet's latest opera, written and composed for her, and the title rôle of which she creates in London soon. This was its first audition, and I was permitted to be present. Mlle. Calvé had not heard a single note of the music before to-day, because of her absence in America. It has been a séance of grand music as well as a scene to boast of, nor one to be forgotten soon, if ever forgotten. Massenet was at the piano, playing the score accompaniment. Calvé was singing the part at first sight, and for the first time to the master, who every now and then whispered, spoke or nodded into her bright mind some of

his own genius and the true meaning of his own music. Cain, a distinguished painter and one of the authors of the poem, gave her the cue, though once in a while the master himself took up the words and sang them warmly at his heroine. I was the only other listener, the only spectator, the only outsider present at this remarkable hearing of a new opera. For two hours or so I had the composer, the cantatrice and the confrère all to myself, and it was indeed a glorious treat. 'Isn't it magnificent music?' demanded Mlle. Calvé of me, as we shook hands at the end of it. 'I have enjoyed every bit of it from the beginning till the last scene.' I quite agree with her—it is magnificent music."

Well, a few weeks later *La Navarraise* was produced at Covent Garden by Sir Augustus Harris. It was after its success in the British metropolis that the opera began its tour of Europe, and then it was finally brought out at the Opéra Comique in the French capital.

#### BIRTH OF HÉRODIADÉ.

It so happens that the writer has had inside and, in some instances, intimate acquaintance with many of Massenet's operas. Among these I may mention the *Roi de Lahore*, *Hérodiade*, *Manon*, *Le Cid*, *Esclarmonde*, *Le Mage*, *Werther*, *Thaïs*, and *La Navarraise*, all of them, if not chefs d'œuvres strictly speaking, at least works of high character, of noble and well balanced style, and wherein we find the ardent breath of inspiration on almost every page.

The first performance of *Le Roi de Lahore* took place at the Paris Opéra House, April 27, 1877, and it secured great success—so great, in fact, that it was soon on the lyric stage all over the continent, and including classical Italy. It was while Massenet was at Milan, superintending the rehearsals of this opera at the Scala, that the idea of *Hérodiade*, his first great drama, was suggested to him. He was spending the evening with Ricordi, the music publisher. They were talking of the Bible, and some one remarked that the story of Herodias would make a fine theme for an opera. There was nothing more said on the subject at that time, however, and Massenet had forgotten all about it, when several months later he received a scenario of which the guilty mother of Salome was the heroine.

M. Massenet showed Ricordi's communication to his Paris publisher, who strongly urged him to undertake the work. But who was going to set about poetizing such a lofty drama? What modern hand would be bold enough to place on the stage the adventures of Herod, and especially the martyrdom of John the Baptist? Indeed, it was necessary from the start to give up all idea of reproducing the biblical story. For when it was announced that the author of the mystical trilogy, *Marie Magdeleine*, *Eve* and *La Vierge*, was working on a *Hérodiade* everybody supposed that the drama would be essentially an oratorio, and, with some assistance from their vivid imaginations, tout Paris talked about delicious chorus of angels before even a single note of the score had been written down. Now, as a matter of fact, *Hérodiade* is essentially a human drama; in it human passion may jostle against political and religious dogmas here and there, but they do not lose themselves either in the sixth or the seventh heaven. The action is terrestrial and there is not the smallest sort of an angel in the entire cast.

Finally a young French poet, M. Paul Millet, whose last work had attracted notice, was selected by the composer. M. Millet is not only a poet, but he is a gentleman, the descendant of one of the oldest and most respected families in France. His wife is Ada Adiny, the famous prima donna, who was leading singer at the Paris Opéra House for six or seven years, and who is a staunch American woman, if ever there was one abroad. Her family name was Chapman, and she is not only a grand cantatrice, but is one of the finest looking persons that ever sang on the lyric stage.

Then the work began, Pourville, a seaside place not far

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from Dieppe, being selected by the musician and the poet for their camping ground, and there they remained for months and months, or until libretto and score were finished. On their return to Paris the publisher devoted his evenings to finding a manager willing to bring out the opera. The Opéra Comique and the Grand Opéra both accepted it, and then found good reasons for not producing it. But it was accepted in Brussels in 1881, and after it had been sung many times at the Royal Theatre de la Monnaie, M. Victor Maurel, then manager of the Opéra Italien, at Paris, made bold to bring it out, and it was successful, too.

## MANON AND LE CID.

That was in 1884, and that same year the master made his reappearance at the Opéra Comique, this time with Manon, and in which we had the great pleasure of hearing Heilbronn, whose only worthy successor in the part was Mlle. Sibyl Sanderson, heard in Boston under great disadvantages, for she left her sick chamber to go to Mechanics' Building, and whenever she was off the stage that afternoon the doctor had her in charge in her dressing room.

The year after Manon was produced we heard Le Cid at the Grand Opera House.

There had been at least six operas composed to librettos taken from Corneille's drama of that name. Two of these were in German, three in Italian and one in French. I am now excluding the work of Massenet, about which I shall say more presently. The words of the French version were by Guillard, the score by Sacchini, and the work was sung for the first time in Paris on February 9, 1784. A full century had therefore elapsed since any other Frenchman had been inspired to do something with Corneille's great work.

It was at least twenty-five years ago when the idea of such an opera first occurred to Massenet, and, strange to say, at almost the same moment a similar idea suggested itself to Bizet. With both composers the idea was more in the nature of a plan for the future than one which they expected to realize immediately. Massenet did not follow his idea up until after the success of his *Roi de Lahore*, and although he then commenced to collect materials for the work, he gave more of his thoughts and time to *Hérodiade* and *Manon* than he did to the *Cid*.

But when *Hérodiade* had scored a big hit in Brussels, M. Vaucorbeil, then manager of the Paris Grand Opéra, asked Massenet to let him have his next work, and they discussed a number of subjects which each thought might be suitable for the purpose. Then Vaucorbeil, in view of Massenet's invariable success with antique subjects, proposed an opera founded on the historical incident of the Sabines, but they were unable to come to an understanding on that or any other subject. So the manager finally asked the musician if he had any unfinished work on hand at that time. Massenet made no reply, but his publisher, who was also present, answered by saying that his friend had been thinking of making an opera out of the *Cid*.

"What! The *Cid*? A magnificent subject! I never thought of it. Go ahead and finish the work, bring it here and we will bring it out at once."

## MASSENET'S SKILL IN TREATMENT.

Early in December, 1885, I wrote of that première, and as the opera is to be produced soon for the first time in America, it seems to me but proper that I should briefly recapitulate my impression of ten years ago. According to my way of critically thinking, Massenet alternately expressed two orders of feeling—chivalric honor and amorous passion—in this work. To do this he begins with a symphonic overture of a classic character, in which the two initial phrases of the opera—an agitato that precedes a duel between *Rodrigue* and *Don Gormas*, and the motive of the former's love song—stand out with some prominence.

Then the action opens with a duo between *Chimene* (the leading female rôle) and the *Infanta*; this is combined with the fanfares of ceremonies attendant on the knight-riding of *Rodrigue*, the chiming of bells, pealing of the organ and a bravura air sung by the young chevalier, with

choral accompaniment. This ingenious mixture of religious and martial music aroused the audience of that first night to a high pitch of enthusiasm. The love of *Rodrigue* for *Chimene* is expressed by a vague phrase in which the music of violins playing in minor key is punctuated by harps and violoncellos. After he has pronounced his vow of eternal love, the young knight gets off one of fidelity to his country, in which the accompaniment of brass instruments, mingled with that of harps and violoncellos, forms a martial hymn.

The second act opens with a rather sad solo by *Rodrigue*, to which follows defiance, and dual scenes which, musically speaking, have a sort of resemblance to similar scenes in *Faust*. *Don Gormas* killed, we have a curious scene, in which *Chimene* curses the unknown assassin of her father. *Rodrigue's* sorrow, and a *De Profundis* chanted by a choir of monks outside, are cleverly combined, and form a fine finish to a succession of dramatic scenes which are very effective.

To this tableau of death and sadness succeeds one of joy and mirth, brought about by the distribution by the *Infanta* of alms to the poor, who express their gratitude in an alleluia, which serves to introduce a ballet composed of characteristic Spanish dances. In the next scene *Chimene* demands justice of the king, and where *Don Diegue* defends his son for having killed her father the general effect of the music is exceedingly ample and noble.

The fifth tableau—the four acts are divided into ten of them—opens with a purely classical solo by *Chimene*, to which follows a duo, not of love, but of despair, between her and *Rodrigue*, the success of which is always very great. Then we have a camp scene, wherein there is a Moorish rhapsody danced by an almece and a gypsy. Then comes a scene of apparition, that of *St. James*, who in a long phrase promises victory to the Spaniards. After this we have again a sword song of the first act, but now transformed into a war song, and which serves as a finale to the act.

The last act opens with one of those musical hors d'œuvres which Massenet is so fond of putting into some of his operas. It is a very fine number, and I recollect that Edouard de Reszké made an enormous hit in it. The action of the tragedy now resumes, but the triumphant return of *Rodrigue* and his pardon by *Chimene* terminate, with a phrase sung by the former, this important work. I may state in conclusion that it was Jean de Reszké who created the rôle of *Rodrigue*, and he will sing it in New York when Calvé appears as *Chimene*.

## A TIRELESS WORKER.

In May, 1889, Massenet's *Esclarmonde* was presented at the Opéra Comique. The leading part was composed expressly for Miss Sibyl Sanderson, of California. In sequence, after that poetic, fairy-like piece, wherein Mlle. Sanderson ejaculated those famous high notes which slang reporters called her "Eiffel towers," and which opera she sang for eighty-seven consecutive performances, an exploit never before or since achieved by any other prima donna, came *Le Mage* at the Grand Opéra.

I know no man who does more work than Massenet, and yet one sees him everywhere. He has solved the problem of how to be occupied all day by others, and yet to be able to produce an enormous amount of musical composition. He has never any time to himself, and yet he creates more music than any other person living. He hasn't a moment to spare from his multitudinous compositions, and yet he will give hours of his valuable time to help a friend. As everybody is his friend, he takes an interest in everything and goes everywhere.

The day when an exhibition of paintings opens, whether it be at the Salon of the Champs Elysées, in some commercial gallery, or at a private house, you are certain to see him admiring the pictures. If there is a hearing of some new music, or of the voice of some person studying in Paris, it is Massenet who gives the signal for applause. If a literary festival is organized, he is in the front rank of the dilettantes. If anywhere in Paris there is a fashionable gathering and you are asked to it, you will see Mas-

senet there. Let there be a fête for charity, a benefit for the poor, a concert to help some struggling artist, Massenet's name is found among those who subscribe for tickets, as it is among those who will be doing something to make the affair a great success. This good fellow, this nervous artist, is the most indefatigable of Parisians. He seems to have the gift of ubiquity.

He is a musician who has a very strongly developed literary instinct; or, rather, like all well gifted artists, he has an instinct for all the liberal arts. He adores paintings, but not more than he does literature. He has all the chef d'œuvres of French authors in his library, and I have seen the works of Longfellow, Hawthorne, Emerson, Whittier, Shakespeare, Milton, Wordsworth, Tennyson and most of the other illustrious writers in English on those same shelves, although he does not understand our language. "But I can feel them, look at them, smell them and think them," said he to me. "I can love them, if I do not understand them, for I have formed an image of them in my mind. I may dream of, if I cannot digest them."

When he is composing, the portrait of Berlioz is always on his table. To me there is something very touching in this token of respect and admiration for that master. But more fortunate than Berlioz, whose genius was for so many years ignored, Massenet had sympathy, success, triumphs and honors showered on him almost in his early youth. He is now a grandfather, but he is not yet an old man.

## A FAVORITE OF THE PEOPLE.

There are plenty of great men in this world who are not popular and never will be. When they are in the moving through they do not overhear such expressions as "There he is!" or "Ah, show him to me!"; and this is because that, no matter how great their greatness, they are not in sympathy with their fellow man. But this musician Massenet, born May 12, 1842, and one of the most eminent illustrations of the modern French school of music, is of those who have tasted of the joy of being loved and admired while still in the freshness of his talents and in full possession of his mighty manhood.

Everybody in Paris knows Massenet, and all are his friends. Everybody knows that well-shaped head, which he habitually carries a little bit to one side, in a sort of listening attitude, or as if he were meditating. In this bearing, which half-way throws the chin on to his breast, Massenet's eyes will look at you caressingly and almost dreamily, and though his thoughts may be afar off, or he be mentally humming interior melodies to himself, there will still be a pleasant smile about his mouth, and you cannot help but admire him.

I have been present at intimate soirées or private receptions where, surrounded only by his friends, he would willingly seat himself at the piano and play for us. No one would dare venture to assert that Massenet has a voice, and yet no other music has ever produced a more delicious sensation with us than that which he sings at these réunions intimes to those he loves.

They are very scarce, those contemporaneous musicians whose art will satisfy both the crowd and the initiated at the same time, and music is now being composed so wise-like and technical that many of us are obliged to remain at the outer portal of the temple because we do not and cannot understand. Nevertheless in this outside group there are a number of souls who go to music as to natural food, as to an inexhaustible source of all illusion—illusion of love, of genius, of immortality.—*New York Commercial Advertiser*.

**An Aristocratic Opera.**—Lord Lonsdale has completed an opera, which he has dedicated to the German Emperor.

**Coburg.**—On November 5 a memorial celebration of the death of Georg Benda on November 6, 1795, took place at the Court Theatre. The performance consisted of his melodrama *Medea*, which was produced for the first time at Leipsic, May 2, 1775, and repeated June 6 in the same year at Gotha.

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## Cincinnati Opera.

CINCINNATI, November 22, 1895.

**TRISTAN AND ISOLDE** was the farewell performance of the Damrosch company in Cincinnati. It was a memorable occasion. Mr. Damrosch was determined not to leave Cincinnati without showing something of the real strength of the company. Wilhelm Grüning, of Hamburg, was announced to make his American debut with Klafsky as *Isolde*, and Popovici as *Kurvenal*. On Friday evening Frau Klafsky announced that her bronchial tubes would not allow her to sing, and Herr Grüning, who had arrived that day from Europe, said it would be impossible for him to sing, as he hadn't yet got his land legs.

Mr. Damrosch, who is a master in the art of diplomacy, persuaded the mighty Klafsky not to listen to her bronchial tubes, and finally talked Grüning into appearing, on the ground that his sea legs would be irresistibly realistic in the first act of *Tristan*.

The result was that Cincinnati heard a really wonderfully strong performance of the great work. The full cast was as follows:

Tristan.....Herr Wilhelm Grüning  
Isolde.....Frau Katharina Klafsky  
Brangaene.....Pri. Gisela Stoll  
King Mark.....Herr Conrad Behrens  
Kurvenal.....Herr Demeter Popovici  
Shepherd.....Herr Paul Lange  
Seaman.....Herr Anton Walther  
Steersman.....Herr Julius von Puttlitz  
Melot.....Herr Gerhard Stehmann

Let no one form his ideal of *Isolde* until he has seen Klafsky. Lehmann emphasized the queen, but Klafsky is essentially the woman. Surely such a vivid picture of passion—passion almost brutal in its intensity—has rarely been seen in tragedy. The spectator holds his breath and wonders if there can be a limit within the bounds of convention to the maddening, burning, shudderingly intense declaration of love in the second act.

Many will rebel against the realism of Klafsky's methods, but she surely follows Wagner. The very idea of the love potion invites an extreme well nigh bordering upon the bestial.

After paying a just tribute to Klafsky—she is undoubtedly one of the greatest artists Germany has sent us—I confess that from a dramatic point of view I enjoyed Herr Grüning's *Tristan* even more than Klafsky's *Isolde*. Grüning is an actor of refinement and of keen dramatic discernment. His voice is admirably adapted to such a part as *Tristan*—it is of a robust and heroic mold. His personality is of striking dignity.

The keynote of Grüning's conception of *Tristan* is the sense of personal honor and duty that Wagner, it seems to me, intended to bring out strongly as a foil to the power of love, and more especially of the love potion.

Popovici is an excellent *Kurvenal*. Fräulein Stoll's *Brangaene* lacked refinement and was generally weak. The scenic equipment was admirable. The color scheme of the ship scene was remarkably effective. Mr. Damrosch will have Frau Ternina, of Munich, as *Brangaene* and Fischer as *King Mark* when *Tristan* and *Isolde* is given in New York. The performance ought to create a sensation.

In Cincinnati last week, despite the rawness of a first performance and two weak spots in the cast, the audience was enthusiastic to a point of frenzy. Women wept, stood upon the seats, cheered and shouted. The principal singers and Mr. Damrosch were called before the curtain six or seven times. The engagement closed with a moderate profit to the company. The theatre was crowded at every performance, but its seating capacity was limited.

Mr. Van der Stucken has a new idea. He proposes to devote half an hour before the Friday afternoon public rehearsals to a talk on the compositions to be performed. This is intended for the benefit of the large number of students from the college, conservatory and other institutions who will attend the season's concerts.

Mr. Lawrence Maxwell went to New York last Monday to engage some soloists for the coming May festival.

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## Faulty Church Music.

"A NY kind of music, no matter how bad, seems good enough for some churches," said an organist. "Costly churches are erected with clustered columns, models of the engraver's art. Aisles are inlaid with mosaic or covered with the costliest productions of the weaver. Fortunes are expended in stained glass. Pews of the rarest wood are there and artists of renown decorate the walls. How is it when we come to the question of music? Anything, if it is cheap, is too often the answer—perhaps congregational singing, generally atrocious to a musical ear; perhaps a volunteer choir, selected at random, with few good voices, fewer readers, and composed chiefly of those who know little of music, but want to gratify an ambition to be heard in public. This form of choir is of course desirable because it is cheap. As a consequence, the music in many churches throughout the country is atrociously bad. Even where a fair appropriation is made for music it is often far from satisfactory. Singers are not always selected on account of merit. A pretty face often wins the day against a more capable but homely artist. Then members of musical committees have relatives whose claims must be considered. It is not important that they should know much about music; that is only incidental, of course.

"What brilliant mind conceived the necessity of this important adjunct of the machinery of the church is not stated. History is silent. The less one knows about music, the more eligible for a place on the music committee. Of course one is expected to look wise and discourse learnedly upon musical topics, to interfere with choir matters generally to an extent that a competent musician would hesitate to go. As a result some very funny things happen during the yearly trial of voices. Not long ago, in a prominent Brooklyn church, a well-known organist played a Bach fugue. A dignified member of the musical committee which sat in judgment was delighted, and after ascertaining the composer's name meekly inquired if he lived in New York, as perhaps they might engage him.

"Another committeeman, who is responsible for the music in a Fifth Avenue church, after hearing an anthem by Schubert, remarked that he kept a music store on Union square, meaning the music dealer of that name. Still another in a large city of Connecticut, previous to the annual choir shake-up, moved that two contraltos be engaged in place of a soprano and contralto, as he thought the latter voice 'so sweet and soulful.' He was probably a relative of the economical gentleman who wanted the swell box of the organ closed permanently to keep out the dust. Not satisfied with the selection of incompetent singers, some members of music committees insist on attending rehearsals to advise the choir when to sing pianissimo and when forte, to sit on the organ bench and suggest what stops to use, occasionally pulling out the bellows signal for variety. Music committees are responsible for much of the turmoil in choir circles, and for a share of the inharmonious sounds termed music heard in so many choir lofts. Next to the

music committee a musical rector is to be dreaded, not one who really understands something about music, but one who poses as a musician when he doesn't know a sharp from a flat. The genuine musician will keep aloof as long as the organist or director is competent and the music satisfactory. How about the other? He selects the music, attends rehearsals, occasionally directing the latter and telling the soprano how to phrase, the tenor how to take his upper notes, and the chorus how to attack. Some rectors are as ignorant musically as their brethren of the music committee. After the soprano of a Madison Avenue church had sung *Angels Ever Bright* and *Fair*, a member of the choir asked the rector if it was not sung divinely.

"Yes," remarked the reverend gentleman, 'but when I want to hear operatic airs I prefer to go to an opera house.' Alas, poor Händel!

"Another musical director blessed with a new organ prohibited the organist from playing a *Packeltanz*, by Meyerbeer, not on account of its secular character, but for fear that it would injure the instrument. Another musical director had an aversion to funeral marches. His organist played one of Mendelssohn's one Sunday, and when the reverend gentleman was informed that it was that composer's *Trauer* march he was delighted, and requested its repetition.

"A choir that survives the musical committee and a musical rector has yet to meet the musical members of the congregation, who desire everything done according to their tastes. As one desires Gregorian and another Anglican chants, the old-fashioned member 'Duke Street,' and the younger element melodious hymns by modern composers, it is no easy matter to suit all.

"The amount appropriated for music by many parishes is ridiculously small. In many instances the entire amount expended for organist, soloists, organ blower and new music does not exceed \$1,000, while for a sum but little larger the organist is expected to maintain the chorus, which must of necessity be a volunteer organization, a most unsatisfactory form of choir. As a result the organist may give vocal or instrumental instruction to some, coax others, and is put to his wits' end to keep the tottering chorus together. Unless singers are paid they cannot be depended upon at either rehearsals or services. With the meagre appropriations named little new music can be purchased, so the old and hackneyed selections are repeated Sunday after Sunday. In a church not far from this city the same *Te Deum* was sung on twenty successive Sundays, to the disgust of the choir and probably the congregation. Discouraging indeed are the labors of an organist amid such an environment! There are notable exceptions, principally in the larger cities, where many organists receive \$2,500 a year, and the musical appropriation runs well into the thousands. In such cases capable soloists can be engaged, and the organist or choirmaster has leisure to devote to the proper training of his choir and be at command for special services.

"Since the advent of boy choirs the life of many choirmasters has been an unhappy one. Many of the boys are sons of influential members of the parish. He is afraid to punish, cannot discharge them, and is compelled to bear their misconduct until the period of mutation takes them from the choir. Of course each parent thinks his boy a soloist, and if solos are not assigned to him there is trouble. The latest form of choir consists of vested women. Whether this will be the bane of organists remains to be seen. There are advantages and some drawbacks. Women's voices are not constantly changing, and their maturer years can be expected to contribute decorum in

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the chancel. In a Connecticut town a choir of women in street attire sing the service in the chancel. Happily such a choir is not yet common. An array of variegated hats and bonnets is hardly ecclesiastical nor calculated to impress the worshipper.

"There is much to be desired in the matter of church music in this country. The failures and shortcomings are largely due to the small amount expended, coupled with lack of experience and musical taste. Until more liberal appropriations are made and the importance of artistic music in the service of the church is more fully recognized, the condition of the choirs in a majority of our churches will remain in the unsatisfactory shape which marks their present career."—*SUN.*

### New Operas in Vienna.

VIENNA, October 8.

THE day after the Paris première of *La Navarraise* the Vienna Opera House brought out Jules Massenet's one act work under its German title, *Das Mädchen von Navarre*. Whether the composer attached more importance to the foreign production, or whether he was so convinced that the genius of Calvé was a guarantee of success at home, certain it is that, not being able to attend the initial performances in both the French and Austrian capitals, he elected in favor of the latter, and was present at the final rehearsals and at the first night here. This personal interest, however, Vienna had well deserved, for there is not another city outside of France where Massenet is held in greater esteem, or where his works have been oftener given. Eight years ago *Le Cid* meant a triumph for his muse as well as for the valiant artists to whom the principal rôles were entrusted. Then came *Manon* in 1890, with Marie Renard and Ernest Van Dyck as the heroine and hero of Abbé Prevost's moral tale; and such was the impression created by this opera, which previously could nowhere boast of popularity—not even in Paris, where it was produced with Heilbron in the title rôle—that since then it has been given sixty-two times, making the unusual average of over twelve performances a season at an opera house where even favorite works like *Lohengrin*, *Faust* and *Aida* are heard not oftener than four or five times during a winter. In spite of frequent repetition *Manon* still remains for Vienna one of the management's trump cards, and can be relied upon to fill the house whenever it is announced.

As a result of his Austrian triumphs and of those laurels every artist takes special satisfaction in gathering outside of his own country, Werther, an opera that had been finished and laid aside for several years, was offered to and promptly accepted by Vienna, which had proved itself, in the composer's estimation, worthy of a work that had been withheld from Paris. In 1892 it was first heard here, again with Renard and Van Dyck, and though it has not quite duplicated the success of *Manon*, it has in the space of three and a half years been sung thirty-four times, and has by the best authorities been placed by the side of the two other perennially popular French works, *Faust* and *Mignon*, that owe their inspiration also to the genius of Goethe.

If it be added that a one act ballet, *Le Carillon*, which claims Van Dyck as its author and Massenet as its composer, has during the past three seasons had upward of twenty-seven performances here, the various claims of the Vienna Opera House in the presence of Massenet for the first production of the *Navarraise* will have been enumerated.

Of the operatic opusculum itself and its story of how it was written to fit the special talent of Mme. Calvé; of how the tantalizing influence of the Cavalleria is everywhere apparent; of how it stands as a somewhat noisy example of musical impressionism—of all this mention was made during the summer of 1894, when *La Navarraise* received its initial representation in London, and it will all be still

more carefully and exhaustively considered during the coming season at the Metropolitan Opera House. From here suffice it to say that for a manager or director it is a most hazardous opera, owing to the fact that of music, pure and simple, it can boast not all too many pages. One or two numbers possess real melodic charm, but the rest—by far the major portion—is distinguished chiefly by superb orchestral skill and delightful bits of true coloring.

It is throughout the work of a master musician; it is interesting, exciting, powerful from first to last, but it is very doubtful if anyone could be found with sufficient hardihood to pronounce it pleasing. The character of the story would, of course, preclude that; but, in addition, in spite of the opportunities it offers in the title rôle, one could hardly think of the work ever attaining any special degree of popularity. As long as an exceptional artist like Calvé includes it in her repertory, one can well imagine that there will be found enthusiastic listeners for *La Navarraise*; but that it requires a singer of rare qualifications is very certain, and that an interpretation such as is vouchsafed here may very probably insure a goodly number of performances seems likewise beyond dispute.

As in the former works, Massenet is indebted to Renard and Van Dyck for the success of *La Navarraise* in Vienna. Both artists surpassed themselves in their respective rôles, and there is but one word of praise from public and from press. It has grown to be accepted as a matter of course that whatever Director Jahn himself takes in hand is carefully rehearsed and lovingly prepared with a catholicity of taste one has a right to look for from every director. He is none the less suspected of a particular weakness for Massenet, and certainly, as in the case of *Manon* and *Werther*, the full resources of the Vienna Opera House have been called into requisition on the present occasion. The first performance meant more than a dozen recalls for the principal artists, with hearty plaudits and cheers for the composer. However much he may have been missed in Paris on October 3, he certainly can have no fault to find with the reception of himself or his work here on the 4th, and will assuredly not regret having come. Vienna is always glad to entertain a celebrity, and, unfortunately, there are but few composers left so distinguished as Jules Massenet.

On the day set for the first performance of the *Navarraise* a new theatre was given to the Vienna public, or at least an old playhouse rejuvenated and improved beyond the point of recognition. And for the occasion, which marked the return to Vienna of a popular manager, Franz von Jauner, the posthumous operetta of Suppé, who died last spring, was produced. It is quite a number of years since a new work by the father of "Viennese operetta," as he was called, had been heard, *Die Jagd Nach dem Glück*, *Clover*, and *Bellman* being the last from his pen. Of *Das Modell* (The Model), which is the title Messrs. Feld and Léon gave to the libretto, little was known save that the music had been written during intervals of great physical suffering, that the score had been left in an unfinished state, and that two young Viennese composers, Stern and Lamara, had been entrusted with the delicate task of completing the work. How much or how little remained to be done, managerial discretion, as also a tasteful esprit de corps, has refrained from divulging. But that the supplementary labor has been discreetly accomplished may be gathered from the fact that there is not a musical number which would appear unworthy of the veteran composer, while very many strike an experienced ear as Suppé pure and unadulterated. As in the earlier works, a fondness for Italian models makes itself felt in the essentially lyric portions, while the more catching tunes are to be found among the stirring marches, of which there are several examples in the score. One in particular, sung by the three prima donnas, who shared the honors of the evening very equally, could evidently not be repeated too often for the representative public that had assembled on the first night, and by itself

might possibly have insured the favorable reception of the work.

There were, however, other musical numbers well worth listening to, while the customary Suppé finales—in spite of their effectiveness a trifle too operative—were not missing. In the present lamentable dearth of even moderately good comic operas, *Das Modell* must be gratefully accepted, not with the full meaning of its title, which would be an unjustifiably pretentious misnomer, but as an agreeable example of the lighter form of Viennese music.

It has unquestionably been a success here, but various factors came into play—the new house, the excellent company and the lavish stage setting. There is but one opinion: that never before has operetta been done here in so complete and satisfactory a manner. Herr von Jauner has not in vain made various trips of late to London, for he seems to have learned the lesson hitherto but imperfectly understood by the rival houses—that as much taste and care may be expended on works of the less pretentious kind as upon the classic masterpieces of the stage. He has also been especially fortunate in the selection of his company. *Das Modell* calls for no less than three leading ladies, and it would be difficult to say which of the three the public preferred, for each seemed a favorite, and the applause was bestowed on each alike.

That *Das Modell* will be heard outside of Vienna, in all of the principal cities of Germany, may be taken as a foregone conclusion, but if it should not reach America the fault would lie assuredly with the librettists, who have furnished as painfully weak and silly a text as it would be possible to imagine. Suppé, not unlike Strauss, was not especially fortunate in the material he had to work upon; indeed, so indifferent was he as to the words to which he was expected to find tunes that the story goes how the refrain of his prettiest song, the *Vergissmeinnicht* Lied, was originally set to the culinary ejaculation, "Mit Sauerkraut, mit Sauerkraut."

What plot there is to *Das Modell* tells of the love and jealousy a certain *Nicola*, an Italian newspaper vendor, feels for the fair *Coletta*, who is by profession a washerwoman, and incidentally sits as model for a young painter, thus furnishing the operetta with its title. There is a widow with her daughter, both on the brink of matrimony; a wealthy and aged parvenu—this time a sausage manufacturer—after that accepted precedent which at no time could be seriously accepted as mirth inspiring; quite a number of artists, and *pifferari*, by way of local color—the scene of action, it is needless to say, is once more Italy—and an imitation of the Barrison sisters, by way of being, according to Vienna lights, sufficiently up to date. The public is even treated to more or less décolleté living pictures, but neither by themselves, nor in combination with the other features mentioned, were they able to help one over the shortcomings of the libretto.

A reputable authority gave as his opinion recently that in the present stage of affairs a composer would find it more remunerative to write a good operetta than a serious opera. Certainly, to note the eagerness with which a work that is satisfactory only from the musical point of view is accepted, there would appear to be not a little truth in the observation. Serious works like *La Navarraise*, with a good story and worthy music to illustrate it, are still produced from time to time; but the satisfactory operetta, where is it to come from, who is there to give it to us?

W. VON SACHS.

**Pauwels.**—The tenor Pauwels, of the Amsterdam Opera, has received an offer from the Berlin Court Opera House to make his début as *Raoul* in *The Huguenots* and as *Rhadames* in *Aida*. If he accepts a permanent engagement he will appear for the first year only in Wagner opera—*Lohengrin*, *Rienzi* and *Tannhäuser*. On the same day Polini, of Hamburg, also made him an offer of an engagement at an annual salary of 20,000 gulden (eight months' season), and 15,000 gulden for a two months' Gastspiel in America.

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## OBITUARY.

## Henry Widmer.

Henry Widmer, leader of the orchestra at Daly's Theatre and head of the Widmer-Stigler Publishing Company, died suddenly in a cab early Saturday morning in front of his residence, 227 West Forty-third street. Mr. Widmer conducted Friday night at the performance of the Daly company at the Montauk Theatre in Brooklyn, and afterward came to New York to make arrangements for the music for the regular season at Daly's Theatre here. After midnight Mr. Widmer—who was in the company of his brother-in-law, M. Ryan, and Mr. Stigler, his partner in the music publishing firm—complained of feeling ill. He was taken in a cab to a drug store, which was closed, and then was driven to his home. He was unable to alight, and a physician who was called found him in a dying condition. The cause was heart trouble.

The dead musician was fifty years old and had been active in musical work since he was sixteen. He was for many years director at the Baldwin Theatre in San Francisco, and for the past twelve years had been with Augustin Daly. He entered the ranks of the music publishers but a comparatively short time ago. His firm put out considerable music of the "popular" kind and has been financially successful with a number of them.

## Second Chickering Musicales.

MESSRS. CHICKERING & SONS gave the second of this season's invitation musicales on Tuesday afternoon, the 19th inst., in Chickering Hall. The popularity of these delightful musicales increases upon each repetition, so that the very fashionable audiences always in attendance begin to overflow from parquetry and balcony into the lobbies, and large numbers of persons are content to remain standing through the performance. During this last afternoon the parquetry might have been filled twice over, as most people seemed to have availed themselves of the privilege set forth by the invitation, which admits three persons.

Mme. Kate Rolla reappeared on the concert stage after an absence of a few seasons, and sang *Mon Cœur s'ouvre*, from *Samson et Delila*, and some French songs of Guy d'Hardelot and Chaminade, the latter to her own piano accompaniment. In the modern French chanson Mme. Rolla had always a strong hold. Few soprano artists could sing them like her. She showed the other afternoon much of the old feeling and fervor, but her voice was not in its best order, and she sang in rather a careless style, indifferent as to phrasing and overdone on the score of rubato. Still Mme. Rolla, with a sympathetic accompanist on whom she could rely, retains a warm and sympathetic power to charm, and only needs the judicious control of a really fine native abandon to attain excellent lyric results.

Miss Jessie Shay, pianist, played in the most pearly, limpid style a Raff prelude. Her grace and smooth finish were admirable here. The Schubert-Liszt *Hark, Hark, the Lark!* she did not play so well; the accompaniment was both too pronounced and monotoned. Liszt's *Rhapsodie*, No. 12, however, she gave brilliantly.

A *Wieniawski* polonaise, among other numbers, was attacked by Mr. Karl Feininger, violinist, with disastrous tonal results. The audience, however, demanded an encore, and got it in the shape of Godard's pretty *Canzonetta*, which was purely and neatly enough played to redeem matters. Mr. Feininger also played the *andante e finale* of the Mendelssohn concerto.

The accompanists were Miss Jeanne Pottinger and Mr. Angelo de Prose. The uncompromising regularity and monotony of Miss Pottinger are severe. Mme. Rolla had Mr. de Prose in the Saint-Saëns number, but, elected to

accompany herself in the songs. There was an encouraging enthusiasm among the audience, and the entire afternoon was bright and enjoyable.

## Montreux.

MONTREUX, October, 1906.

THE month of October has been filled with musical events here. Beginning with Herr Züttner's benefit concert, October 3, each succeeding week has brought its quota of enjoyment. To an outsider, one who stands without the sacred circle of immortals, their petty disputes and jealousies; their envy; their eternal "Neid," a word so often and so appropriately used among these sensitive Germans; their "cacophonous discordance," are quite as amusing, if not as enjoyable, as their harmonious accordance upon special festival occasions.

So Herr Züttner's benefit was the cause of much bitter feeling among resident Montreuxians, or rather the musical part thereof. That he, whose means are ample, whose wants are more than supplied, should have two concerts per year, while the poor, hardworking, underpaid orchestra has only one, and that at the worst season of the year, revolted many just souls, who showed their disapproval by remaining away. Nevertheless, thanks to our not understanding "strange guests," who simply profited by the chance to hear better music than the ordinary, the Saal was pretty well filled.

The program was good, composed entirely of Züttner's favorites, Berlioz and Wagner:

Overture *La Vaisseau fantôme*.....  
La Chevauchée des Walkyries..... } Wagner  
Les Marmousets de la Forêt, Siegfried.....  
Entrée des Dieux au Walhalla, L'or du Rhin.....

The second part of Berlioz's *Harold en Italie* was heard for the first time here, and Züttner really deserves credit for such ambitious work. The small orchestra, with only five first violins, cannot always rise to his demands, though on this occasion they proved their hard study and frequent rehearsals. The solo, by our present konzertmeister, Herr C. Döll, was given in his usual precise, conscientious manner, but was entirely lacking in spontaneous fire or feeling. Several wreaths and baskets of flowers were tributes to Herr Züttner's persevering labor. Altogether the concert was a successful inauguration of the Thursday series.

For several years past the Kursaal management has been losing heavily, and was forced to institute reforms in many directions. Among others, a strict inspection of tickets at the door, this requiring a force of two secretaries and one porter, so that one has to run a gauntlet each day; from all hotel guests compulsory purchase of tickets is exacted, which had formerly been evaded under the plea of not attending the concerts, many having thus altogether shirked their Kur fees, while still attending the concerts, and for residents, family tickets (under cover of which eleventh cousins, servants and dogs had frequently been smuggled in) were abolished, and individual tickets required, prices decreasing in ratio to number purchased. The consequence is a net increase of 25,000 francs in last year's receipts, a sad commentary on human nature. And we have respectable sized audiences each day. There is no longer occasion to sneak out of the concert going, rather a plea to use what has been and must be paid for. The prices are very low, and the management is always liberal in its dealing with the public.

For instance, to the Wagner or Symphony concerts there are no increased prices, and on Thursday, October 10, we had a special treat, to which the usual tickets held good. The attraction was a symphony by Joseph Lauber, of Neufchâtel, a première audition.

I cannot say that I discovered anything very striking or attractive in this symphony; the scherzo was light and had a graceful movement; there were strainings after Wagner; reminiscences of the beloved *Fête des Vignerons*; but nothing in melody, harmony or treatment that to me appeared original or distinctive. But Herr Lauber is young, has the musical temperament, and may yet produce music

that will live. It was very pleasant, however, to know that we were assisting at a first rendition, and think that the future might justify our present tolerance; it was even more pleasant to see the young composer smiling from his loge, responding to the plaudits of the audience, which rose and faced him, and even forced him to acknowledge the repeated salutes from the orchestra, led by their enthusiastic director.

This event again led me to consider how strange it is that the Swiss have produced no great composer. They are a music loving people, all more or less possessed of voices, or some musical culture and knowledge of some instrument; amateur orchestras and choral societies abound, and music, to a degree, is taught in the schools. Add to this their surroundings; their tinkling bells, their trickling streams, the echoing yodels, their placid lakes, suggesting beauty, and over all the mystic, mysterious grandeur of their towering mountains, and it seems strange that these sublime sights and pleasant sounds, these ever changing elements, the "motifs" that surround, awaiting adaptation, have never yet inspired some national genius to unite them into one grand whole and electrify a listening world. But outside of America there exists no more prosaic nation than the Swiss; they are shopkeepers pure and simple, and 'tis conceded that grandeur of mind and not grandeur of nature is required to produce genius.

Thursday, October 17, was devoted to Wagner.

Thursday, October 24, was Symphony day, with Saint-Saëns' symphony No. 2 as the *pièce de résistance*, and Thursday, October 31, again Wagner. The prelude to *Tristan and Isolde* was well given and scored a genuine success. In the *Zaubergarten und die Blumenmädchen aus Parsifal* the orchestra made some very bad breaks; the violin solo was weak and hesitating and the oboe showed an independent spirit and wanted to "go it alone." The lack of rehearsals was evident. This concert was below their usual average.

On Saturday, October 19, was given a concert that, though not so ambitious, was more enjoyable, and better suited to the orchestra's capacity. We had *Le Roi Stephan*, an old favorite, and the prelude to *Hänsel and Gretel*, a new one, both well rendered and heartily received. Coppélia is charming music, especially to French auditors familiar with the ballet—whose memory can fill the stage with life and thus supply the action the music requires. The *Valse Caprice*, Rubinstein, was given with fire and élan, and vigorously applauded. Weber's familiar but ever beautiful concertino solo was played by Herr Zimmermann, first clarinetist. He is a patient, hardworking musician, member of this orchestra for some years, modestly earning his daily bread like thousands—and yet perhaps too modestly, considering his acquirements. Considering the rarity of really good wood instruments, from the first I have been surprised at his perfection. Whenever the clarinet is needed, we are sure of some beautifully clear, sweet notes, or some wonderfully quick and true run on trill. His soli are always good, but the concertino was an extra treat, he playing not alone with technic and perfect surety but with most excellent expression and modulation. It was really delightful.

The violin solo, Bruch's concerto, by Herr Döll, was not so successful. The young man unfortunately lacks stage presence, and fails entirely to create a sympathy between himself and his audience, not that he is nervous—he merely seems utterly to ignore them. Never once does he win them by look or movement, but quietly and continuously saws away, as if doing a day's chores. Consequently a woe-lack of enthusiasm on the part of audience, matching the player's listlessness and lack of ardor. He plays with precision, seems sure of himself, and needs only a little feeling to render his work quite acceptable. The beautiful *andante* was the one part that awoke in him some expression of eye or of movement, and we could but feel the lack. The crash of drum and cymbal in the march from *L'Africaine* brought a very pleasant concert to a proper finale. N. S.

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BOSTON, Mass., November 24, 1895.

LAST week was Paderewski week. There was again the worship of Personality, as well as the worship of Individuality. Yet I hear that the worship was not so noisily devout at the Box Office as on former occasions.

If we are to believe the press agents, Mr. Paderewski did not come to Boston for the express purpose of giving concerts. He took the journey chiefly to see "his intimate friends the Adamowskis and Mr. Clayton Johns, and to eat table d'hôte at the Tavern Club." I suppose then that in walking by Hamilton place he asked "What's that?" "Oh," answered Mr. Timothée Adamowski in the choicest Polish, "that's Music Hall." To which the great pianist replied, "Hello! let's give a concert!" Mr. Paderewski fortunately happened to have the score of his Polish fantasia in his trunk. This score and those of the F minor concerto, Chopin-Burmeister, and the E flat concerto, Liszt, were sent immediately to Mr. Paur, of Jamaica Plain—I wish he had received Burmeister's score sooner!—and notices were inserted at once in the newspapers. I do not vouch for the absolute accuracy of these statements; I only try to draw conclusions from the premises of the press agents.

Mr. Paderewski made his first appearance here this season in Music Hall, November 19, with the Symphony Orchestra, Mr. Paur conductor. The program was as follows:

Overture to Leonore No. 3.....Beethoven  
Concerto, F minor.....Chopin  
Orchestration by Richard Burmeister.  
Concerto, E flat.....Liszt  
Polish Fantasia.....Paderewski  
First time in Boston.

One reason perhaps that I am never wholly satisfied of late with the performance of Mr. Paderewski is that enjoyment is vitiated by the awful thought, "What can you still find to say at the end of five years about this remarkable pianist?" I look with admiration on Mr. Henderson, who gaily reels off two or three columns of acute and entertaining criticism. I look with admiration as well as awe on the colossal labors of Mr. Finck, who I suppose may be justly regarded as the great high priest of Paderewski worship. He appears to have performed all pontifical duties except that of examining the entrails of the victims offered on the altar of the Polish god. But he will; he will—so Joseffy, Rosenthal, and all the rest of you pianists, male and female, prepare to meet your Finck!

If Mr. Paderewski has benefited by the labors of his inspired worshipper and press agent, so has the close communion broadened the spirit of the aforesaid I. W. and P. A. Here is a pleasing instance, to which I invite the attention of all earnest students of sociology. You may remember that Mr. Finck once wrote a life of Wagner, an elaborate work in two volumes, neatly bound, with two pictures of Wagner and a dedication to Mr. Seidl. In it he consigned to everlasting flames all unfortunates who had ever written one word, one little word, in adverse criticism of what Wagner had ever said or done. Yet Mr. Finck is not always terribly in earnest, so his book is

agreeable reading; nay, he can jest, too, on occasion—as when he wrote on the title page "With critical comments."

Now this Wagner and His Works is on my desk by day, and at night it is an excellent bedside companion. By reading, by absorption, I have mastered several hundred pages.

I remember on page 344, Volume I., Mr. Finck says in his jauntiest manner: "To-day we all know that most of Mendelssohn's works are musical 'small talk,' and that it was his pleasant way of saying nothing that made people think these nothings so 'beautiful in form.'" You see, Wagner told him this, and Mr. Finck had explicit confidence in his guide, philosopher, friend.

So I rubbed my eyes when in Paderewski and His Art, by H. T. Finck, I stumbled over this sentence: "Many an amateur considers Mendelssohn mawkish and antiquated, but let him hear this Polish pianist play the Variations Sérieuses, and he will cry Peccavi! and confess that Mendelssohn was a great genius after all." Mr. Finck is no longer an "amateur." He is a full-fledged professional, and this we owe to Mr. Paderewski. Prosit!

Now enters a horrid thought. Suppose that Paderewski should take Finck aside—not apart, and yet it would be pleasant to see the movement of the wheels—and say "Look here, Finck, can you keep a secret? S-s-s-h! Between you and me I am sick of this Wagner business. Big man, of course; but, on the dead level, don't you think he was a paper bag most of the time?" (This would sound more refined in Polish!) But what would Finck do, standing between love and duty? Oh, what a condition for Wagner's Young Man!

Of course Mr. Paderewski will never utter such blasphemies, so Mr. Finck will never be put to the cruel test. But if he now pats Wagner's pet aversion on the head, may he not at some future day spatter his old idol with ink, or upset it?

Here we are, chattering about Mr. Finck when we should be talking of Mr. Paderewski. After all it is the same thing. Everything about Paderewski is of interest—and this includes Mr. Finck.

As for Paderewski's performance of the three works there is nothing to be said but to sound the full organ of praise, with mixtures and reeds, and pedals in octaves. The accompaniment was not faultless, but the task of leading was not an easy one, and Mr. Paur, on the whole, did well. The instrumentation of Burmeister pleased the musicians in the audience, and as for the others, all they cared for was the immortal Paderewski. Had he played études by the ingenious Louis Köhler, with instrumentation by De Koven et al., their joy would have been as full. There was difference of opinion concerning the reasonableness of the pace at which the pianist took the larghetto by Chopin. It was dangerously slow, I admit, and any other player would have fallen with the melos; but, to me at least, his sustaining the musical thought and interest was the great feat of the evening. Dazzling was the brilliancy that flamed from the Liszt concerto. You have already reviewed the Polish fantasia, so I shall not say anything about it. Recalled at the close of the concert—he had previously responded to an imperious demand for another piece—he played one of the rhapsodies by Liszt. Mr. Finck has taught me that "to speak of Liszt's rhapsodies as merely 'brilliant' or 'sensational' is to display a woful ignorance"; so I prefer the adjective used by Mr. Huneker, "obscene." By the way, Mr. Finck speaks of Gypsy "odes, ballads, idyls, songs of war, sorrow, love and conviviality"—folk songs—as "Gypsy orchids." And yet some sour-eyed persons say Mr. Finck has no sense of humor. I wonder if he ever went out in the fields in the blushing, delirious spring and picked orchids!

Wednesday evening, the 20th, the Antoinette Sterling Company gave a concert in Music Hall. There was a

small but very kindly disposed audience. Mr. Orlando Harley sang Where'er You Walk, from Semele; Clay's I'll Sing Thee Songs of Araby, and two gypsy songs by Dvorák. He has a sympathetic, well trained voice. His enunciation—as is the case with so many English singers—is a delight. He sang with much taste and without any trick or affectation. If he was once a little inclined to sentimentalism, perhaps the song of Clay was at fault; but he was never maudlin, never silly. He made a most agreeable impression. Mr. Tivadar Naches played Bruch's G minor concerto, with a thundering piano accompaniment achieved by Mr. Leo Schulz, of the Symphony Orchestra; a Siciliano and presto by Bach, and arrangement of Traumerei—oh, la-la!—Paganini's octave study and his own Hungarian Rhapsody No. 2. He also played another Hungarian canularium, as our Gallic neighbors say. Mr. Naches is a violinist of showy technic and warm temperament. Not that his performance was impeccable in intonation, but the elements and other circumstances were against him, and I did not lay up certain slips in revengeful memory. Whether he has depth or solidity is another matter. He certainly has fire—sometimes it consumes rhythm; he certainly will move an audience by his cantabile. He was most heartily applauded.

Miss Janotha, the pianist, played Chopin's B minor scherzo, Mendelssohn's spinning song, a nocturne by Chopin and her own Gavotte Imperial. She has good fingers and an amiable touch. She played without any display of emotion. She is the sort of a pianist who would please Queen Victoria, for she is modest, respectable, and would never speak first in the presence of royalty, not even through the medium of a piano.

Mrs. Antoinette Sterling sang A Mother's Love, by Hope Temple; Come, Little Girl, Don't Cry; The Three Fishers, who were so imprudent as to sail when the sun went down, instead of getting up early in the morning and examining the barometer; a singular song which, I think, began "I'd Like to Be a Soldier, Ma,"—or was it Pa? At any rate, it was a ballad of the heart and the hearth. She also sang, at least the program said she would sing, We're All Noddin'. She was loudly applauded.

I never hear the songs that so delight English drawing rooms without remembering the story told by Thomas Dibden of Madame Rolla, who was at supper in London with him and some singers and actors. Madame Rolla, though otherwise an exceedingly pleasant lady, was in her broken English very severe on English music, then on English singers, and lastly on English actors. "Your popular music," said madame, "is all too twenty-twenty-twenty."

Yesterday afternoon in Music Hall Mr. Paderewski gave the first of two recitals. The program was the same as that of his first recital in New York this season: Brahms' variations on a theme by Händel; sonata, op. 31, No. 2; Beethoven; Schumann's F sharp minor sonata; his own Légende No. 2; pieces by Chopin and Rubinstein. He was not in the vein. He pounded more than is his wont, and he at times appeared as the virtuoso in the evil meaning of the word. Why, for instance, did he take Rubinstein's Valse Caprice at such a furious tempo? No doubt it was an astounding feat, but what became of the waltz?

To me the feature of the concert was his delightful performance of the études by Chopin. At the same time, do not these beautiful pieces suffer when they are taken at an amazingly rapid pace? It's all very wonderful, but is there not something in the world besides technic? It seemed yesterday as though Paderewski was not in good humor. The lights bothered him, so they were turned down after the Variations by Brahms, and the people sat in great darkness. If they had only sat with their backs to the pianist there would have been an actual trial of the experiment proposed by Heinrich Pudor. After the Schumann sonata two jets throw a glory on Paderewski; but even then his playing, although it was exciting and stupendous, was not fully up to his high artistic standard.

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There were many vacant seats in the hall, and yet the size of the audience would have been a handsome compliment to any other pianist.

His performance of the Beethoven sonata was unsatisfactory, except in the last movement. The chief characteristic of Paderewski's playing is elaborate elegance. Now, elaborate elegance is surely the last phrase you would apply to Beethoven. I admit gladly the pianist's exquisite treatment of certain passages in any sonata by Beethoven and his marvelously clear treatment of polyphony; but when he plays Beethoven I miss certain elemental qualities that appear in the performances of less brilliant men and women. I miss the passion, the tragedy, the clowning, the titanic rage of the composer. When Paderewski plays a Beethoven sonata there is the remembrance of the famous remark about Pope's Homer.

I know that I am flying in the face of Mr. Finck, who swears that his new idol is *terres atque rotundus*. Mr. Finck proves that Paderewski is a great Beethoven player by this syllogism: Beethoven wrote sonatas; Beethoven himself could not play them; therefore Paderewski can. Truly a Jevonian conclusion, one that shows the advantages of a liberal education; for Mr. Finck is a Harvard man, and no doubt studied logic as well as the 'cello at Cambridge.

The fifth Symphony concert, Mr. Paur conductor, was given last evening in Music Hall. The program, which was changed in consequence of the non-appearance of Miss Brema, was as follows:

Tragic Overture..... Brahms  
Aria, Queen of Sheba..... Gounod  
Scotch Symphony..... Mendelssohn  
My Heart Ever Faithful..... Bach  
Overture, Oberon..... Weber

There is little to be said about this concert. The overture by Brahms was well played. The symphony was read in an honest, conventional, not highly poetic manner. The opening andante con moto was dragged out wearily, and the allegro that followed yawned at times. The overture to Oberon! A good overture, but is it necessary to hear this and its mates regularly each year, and at stated intervals, just as some people take sulphur and molasses in the spring, and put on heavy underclothes November 1?

I wish somebody would send Mr. Paur a list of modern orchestral compositions by Germans, Russians, Scandinavians and wicked Frenchmen. I've no doubt pieces by Americans are offered him weekly. But he prefers works without which no gentleman's library is complete.

Miss Caroline G. Clarke, who took Miss Brema's place at short notice, sang the aria from *The Queen of Sheba* with a display of considerable intelligence. She was less successful in the air by Bach, which is out of place in concerts of this nature.

The program of the Symphony concert Saturday will be Volkmann's Festival Overture; concerto for violin Viotti; Symphony, F major, Goetz; Dans les Steppes de l'Asie Centrale, Borodin; Prelude, Der Rubin, d'Albert (first time). Mr. Kneisel will be the soloist.

The Kneisel Quartet will be heard to-morrow evening. Paine's *Edipus* music will be given at the first of the Apollo concerts Tuesday evening, and repeated at the Sanders Theatre, Cambridge, Friday evening. Mr. Rieger will sing the solo. Paderewski will give his second recital Saturday.

PHILIP HALE.

### Boston Music Notes.

BOSTON, November 23, 1893.

The storm of Sunday afternoon did not seem to make any appreciable difference in the number of people who responded to the invitations sent out by Mme. de Angelis for her "at home," when her friends were asked to meet Miss Marie Parcello, of New York, and Mr. Carl Sobeski, the Polish tenor, the large drawing rooms being crowded. Mr. Sobeski sang some of his own compositions; also some

duets with Miss L. B. Wood, one of Mme. de Angelis' pupils. Another of her pupils, Miss Nellie Bourgeois, who has been studying with her for the past four years, who has a beautiful voice and has been heard in opera, sang a group of French songs in a most delightful manner. In fact the "at home" was really a musicale, and the music was listened to with the greatest pleasure by all present. A number of Mr. Sobeski's friends from New York were among the guests. Miss Pierson and Miss Moore poured tea.

Miss Gertrude Franklin sang an aria by Gounod, with full orchestra, *Repentir*, at the German benefit concert at the Boston Theatre, and was recalled with the greatest enthusiasm three times. December 12 Miss Franklin will give a pupils' recital in Steinert Hall, at 4 o'clock in the afternoon, when some very fine voices—remarkably fine, some of them—will be heard.

After the concert of the Boston Symphony Orchestra this evening the Kneisel Quartet, the Adamowski Quartet and some other friends will meet Mr. Paderewski at supper at the Brunswick Hotel.

Mr. Timothée Adamowski will play at the Union League Club, New York city, on Tuesday evening, November 26.

Melourgia, Boston, a Music Club of Mixed Voices, F. W. Wodell, Pierce Building, Copley square, conductor, is the heading of a printed statement just issued concerning a musical organization new to the city. The club is to be limited to thirty-five singing members, and will this season give two public performances of high-class part songs and cantatas. As *The Messiah*, *Samson*, *Gade's Spring's Message*, *Rose Maiden*, &c., have been successfully performed under Mr. Wodell's conductorship, the new club has evidently made an excellent choice in its conductor. Great care is taken in admitting members, as the design is to secure thoroughly artistic tone quality in the ensemble. Singers wishing to join the club may apply to the conductor, and as there are but few vacancies an early application is desirable. The program for the first concert will include *Spring's Message* and a selection from *Sterndale Bennett's May Queen*.

The well-known baritone vocalist, Mr. H. Ernest Reeves, recently returned from London and the provinces, is now located in Boston, where he will teach and accept engagements. Formerly the famous boy soprano of Great Britain, under direction of Sir John Goss, of St. Paul's Cathedral, London, he came to America at the age of twenty, and has formed and directed about fifty of the leading choirs from Atlantic to Pacific coast. Mr. Reeves was for upward of five years director of the vested choir of the Church of the Heavenly Rest, New York city, and resigned to take up choir work in the South and elsewhere. He was special baritone soloist for the late Henry Ward Beecher, and holds his letter of indorsement, as also of Rt. Rev. Bishop Potter, of New York city, and of many other prominent people. The Reeves Opera Concert Company was formed by him, and he has been successful as a vocal teacher for years. He is related to the famous tenor Sims Reeves, whom his daughter, Maud Reeves, recently had the pleasure of visiting and received very marked attention and kindness at his hands, with assurance of his opinion of her future success as vocalist.

The second concert by the Kneisel Quartet will be given in Association Hall Monday evening, November 25.

The Boston Instrument Club will give the first concert of the season at the Algonquin Club House on Sunday afternoon at 4 o'clock.

The Harvest Cantata, by Dr. John Francis Waller and Dr. George Garrett, will be given at St. Paul's Church to-morrow evening.

Mr. Emil Tiferro will give a song recital on Monday evening, December 9, in Steinert Hall, when he will be assisted by Miss Aagot Linde, contralto; Mr. Heinrich Schneckner, harpist of the Symphony Orchestra, and Dr. Kelterborn, accompanist. Selections will be given of Gounod, Rubinstein, Gall, Vannuccini, Rossini, Godefrid, Tosti, Schubert, Reinecke, Wagner and others.

Mr. Carl Sobeski, assisted by John Little, 'cellist, and B. B. Gillette, pianist, gave a song recital before the Old Dorchester Club on Wednesday evening, November 20. The concert was a great success, and a mild criticism reads as follows: "Splendid audience in spite of the rain, and a most enthusiastic one. Mr. Sobeski was in splendid form, never having sung better. He has a broad, robust tenor voice, and when he sang *The Two Grenadiers* he fairly electrified the audience and brought forth thunders of applause. Mr. Little and Mr. Gillette were also much enjoyed. Altogether it was a most delightful musical treat, and the Old Dorchester Club are to be congratulated."

Miss Helen Ormsbee, a pupil of Mr. Lyman Wheeler, and soloist of Dorchester M. E. Church, gave a concert at Milton on November 7, when she was assisted by the Ladies' Schubert Quartet—Mrs. Carlyle Petersilea, Miss Maidelle Cummings, Mrs. J. S. Willis, Mrs. Grimes and Miss Swift.

Miss Caroline Gardner Clarke was called upon at a few hours' notice to take Marie Brema's place at the Symphony concert in Cambridge on Thursday evening, and she also sang at the Friday afternoon rehearsal in Boston. After the aria from Gounod's *Queen of Sheba* Miss Clarke was recalled several times, the audience showing in every way their pleasure at her singing. This was particularly complimentary, as there was naturally a feeling of disappointment at Miss Brema's non-appearance, but Miss Clarke had a great success. It was not possible in either case to have any rehearsal. Miss Clarke will also sing at the Saturday evening concert.

Mr. and Mrs. Charles R. Adams made a flying trip to New York last week, leaving Saturday afternoon and returning Sunday night. It was a business trip, and Sunday is the only day Mr. Adams can spare from his pupils, as his time is now crowded every day and all day long.

Miss Sitella Ebert and Charles Irving Schofield will give a recital in Berkeley Hall November 26 at 2:30.

An attractive program has been prepared for the concert to be held at Association Hall on the evening of Tuesday, November 26, in aid of Zion's Church (Lutheran). Prominent among the artists will be Miss Aagot Lund, who will sing two or three select solos; Wolf Fries, Claude Fisher, violinist, and William W. Walker, baritone.

The souvenir book of the German opera season has just been received and is attractive both inside and out.

Amesbury, November 19, 1893.—The opera, *The Miller's Daughter*, was presented to-night at the Opera House for the benefit of the First Universalist Church. It was greeted with a full house. The cast and chorus of the opera were composed of leading young ladies and gentlemen of this town. The cast:

Jonathan Butterworth, the magistrate..... E. L. Proctor  
Rufus Lawson, the sheriff..... H. J. Quinn  
Abijah Higgins, the miller..... F. W. Osgood  
Luke White, the miller's boy..... H. W. Colby  
Percy Haggood, the banished free thinker..... George Williams  
Millard, the miller's daughter..... Miss E. B. Osgood  
Polly Prescott, her maid..... Miss Edith Curtis  
Sally Ann Higgins, the miller's wife..... Mrs. Bertha McNeill  
Batawain..... C. F. Derocement

Mr. Ernest Douglas will be assisted in his organ recital at Epworth Church, Cambridge, Monday evening, November 25, by Miss Fay Simmons, Mrs. Eleanor Fox-Allen, Miss Isabel Melville and Mr. Howard E. Whiting.

Mr. Ernest Perabo is making a successful tour of Western cities. He played in Chicago and Minneapolis last week, and this week is in Detroit.

Mr. James H. Ricketson, the well-known tenor of the Arlington Street Church choir, of Boston, was very successful at a concert in Meriden, Conn., last week.

The Apollo Club will give, at the first concert of its twenty-fifth season, in Music Hall, on Tuesday evening of next week, Prof. John K. Paine's *Edipus*, which was first performed at Harvard College in 1881. Selections from the play will be read by Mr. George Riddle, and Mr. William H. Rieger will sing the tenor solo. The club will

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also be assisted by an orchestra, and Mr. Paine will conduct the overture. The work made a great sensation when performed at Harvard College, and is, without doubt, one of the finest compositions ever written by an American. As a compliment to Professor Paine it will be repeated at Sanders Theatre, Cambridge, on Friday evening, November 29, with the same assisting artists, and a part of the theatre will be reserved for the college authorities.

At a meeting of the directors of the New Bedford Choral Association Tuesday evening, the report of the committee on selection of music was received and its recommendations adopted. The music for rehearsal by the association this winter and the order of its presentation at the festival next April will be as follows:

First concert, evening—Haydn's oratorio *The Creation*, with three soloists, soprano, tenor and bass.

Second concert, afternoon—Gounod's *Gallia*, with soprano soloist; also two three part songs for women's voices, *The Dance Invites Us*, by Gounod, and *Ave Maria*, by Marchetti.

Third concert, artists' night—*The Lily Nymph*, by George W. Chadwick; with four soloists, soprano, two tenors and baritone.

Fourth concert, afternoon—Symphony concert by the Boston Festival Orchestra. Beethoven's sixth symphony is suggested as one of the numbers.

Fifth concert, evening—Wagnerian concert, miscellaneous program, with selections by soloists, chorus and orchestra.

The first rehearsal, under Emil Mollenhauer's direction, will be held Monday evening, December 9. The annual meeting of the association will be held Tuesday evening, December 3.

## Nikisch and the Tannhäuser Overture.

Editors *The Musical Courier*:

I WAS very much interested in the account of your able Berlin correspondent, dated October 15, of the wonderful performance of the *Tannhäuser* overture at the hands of Mr. Nikisch at the first Berlin Philharmonic concert. If the article had been written by anyone else but Mr. Floersheim I would have taken no further notice of it, but coming from such an eminent critic, and referring to such a prominent work, I am convinced that a more concise explanation would be highly interesting to every thinking musician. Mr. Floersheim states: "In the finale of the overture, in the great massive fortissimo repetition of the Pilgrims' Chorus, there is a horn part which forms a perfect second voice to the trombones that carry the melody. This horn part hitherto was always covered by the trombones, and you could not hear it except in so far as it pertains to the general harmony of the structure. By doubling the horns, Mr. Nikisch succeeded in bringing out this underlying tenor voice, and the effect was so novel, beautiful and telling that the critics caught on to it, and it quickly became the subject of a most animated discussion."

Now all this reads very nicely, and I have little doubt that by doubling the horns, using eight, the harmony in the brass is greatly strengthened, and more in keeping with the immense power of the melody played by three trombones and three trumpets, but as to developing any important underlying tenor voice, forming a perfect second voice to the melody, that is quite another question. A careful perusal of the score fails to establish any second voice which could possibly receive prominence by such a treatment. The part in question consists of four voices, and strictly speaking one voice is as important as the other. Even if such a voice could be found, it is extremely doubtful in my mind whether the doubling of any one voice by a French horn could effect the united fortissimo efforts of three trombones and three trumpets.

I am confident that Mr. Floersheim would receive the thanks of a large number of orchestral conductors if he could further enlighten them as to just what Mr. Nikisch did in order to render the *Tannhäuser* overture more electrifying than it already is as scored by the composer.

Yours very truly, ROSS JUNGNIKKEL.



BROOKLYN, November 24, 1900.

OF course you have all the news about the cessation of the Seidl concerts over here. Unless several people are greatly mistaken, it means the disruption of the Seidl Society and the loss of a good many of Mr. Seidl's friends on this side of the river. Strange that he could not arrange his opera dates to conform to the dates he had already agreed to fill for us. The association of faithful women that takes his name has probably put as much money into his purse as the opera managers have done. Can it be that he feels that he is not cut out for a society leader? At this writing I do not know whether an attempt will be made to complete the series of concerts under some other direction, or whether the money will be refunded to the subscribers. But there will be no more Buntthorne. Alack the day!

They had a concert here the other night in which the performers played on rocks. They also made a number of what are vulgarly called "rocks" out of the concert. From a purely artistic standpoint the entertainment does not call for extended notice. The people who gave it are better known on the variety stage than in grand concert. It is alleged that while the head of the "family" was superintending a public work in Keswick he discovered some stone on the Skiddaw that was especially resonant, and he gathered up five octaves of it, that compass being represented in chunks varying from 6 inches to 4 feet. They are played on as if they were a xylophone, and every time the family came out and hit them with hammers they got an encore.

Probably the new instrument will not be adopted by Mr. Seidl or Mr. Paur this winter, and when it is used at all it will doubtless be in these minor concerts, where they applaud everything, and where a solo on one string is considered to be the height of art.

But the music in the rocks does suggest the unsuspected and unelicited music of nature. We say that we make music. No. We only find it when it is made. The angel is in the block; it is Michael Angelo who finds it. Some cranks will tell you that there are no regular forms in nature. He says that no two leaves are alike. True; but has he never looked upon the perfect circle of the sun and moon, the perfect level of the sea edge, the perfect straightness of the crystal?

So those who say that there are no musical sounds in nature have yet to hear the singing of wind in the pines, even in tall grass; the cadence of water on the shore, the tinkle of streams falling from rocks, the diapason of the thunder and the cataract, the songs of birds, the chirp of insects and the baying and howling and calling of the brutes. You may as well say there is no music in the orchestra. It depends on the orchestra. You might say it and be right. And now they have found it in rocks. But it had to be in the man first, I suppose you will insist. We do not know that. The animals may enjoy melodious tones as well as men. We know that they use and enjoy color and have a fresher eye for it than we. We ought to know that the soul of nature is harmony and that nothing is devoid of music, loud or latent.

We are having more than ever of church music, and more of it is good than ever before. We who are out on bicycles on Sunday miss a good deal, and we know it. They would like to lock up our wheels and make us go to church, but it is pretty late in the day. That the act would have its compensations there is no doubt. In the few times that I have been to church in the last couple of years I have been surprised at the brains and the breadth in the pulpit, and the voices in the loft overhead.

Mr. John Hyatt Brewer had an important service at his church, the Lafayette Avenue Presbyterian, the other night, when he produced Mr. Dudley Buck's *Coming of the King*, a cantata for Advent and Christmas. It was sung by the large and well chosen choir with spirit and intelligence, and was at once approved a work to be liked and respected; melodious, musicianly and right in its sentiment. Mr. Brewer's choir numbers about forty this season, and is headed by Miss Marie Van, Mrs. Tirzah Hamlen Ruland, Mr. William R. Williams and Mr. Frederick Reddall.

And apropos of choirs, they will have one of 200 people next Sunday at the new Baptist Tabernacle, when they dedicate that building. The Cecilian chorus of Newark is coming over and may make it yet larger, and Professor Bowman will sit at the organ. And choirs suggest organs, which suggest that there is activity in organ music and that several people are giving recitals. Dr. R. S. Crowe, with the aid of Mrs. Hallam and Mrs. Heaton, gave his first recital at the Church of the Epiphany before an audience that filled every part of the building.

He played, in his usual strong and ready fashion, the *Oberon* overture, the Mendelssohn organ sonata, Paderewski's popular minuet, a Guilmant fugue, Mendelssohn's C major overture for military and a transcription of the *Tannhäuser* march, and a thing or two of his own. Admission was free, yet the audience did not escape. A collection was taken up.

Then there was another organ recital in the handsome German Evangelical Church on Wednesday night. Mr. Hugo Troetschel, who is a scholarly player and an able technician, gave a Wagner program on the powerful and well appointed instrument, playing the *Tristan and Isolde* prelude, a couple of Meistersinger pieces, four selections from the *Nibelung* series, the *Good Friday Spell* from *Parsifal*, three selections out of *Tannhäuser*, the prayer from *Rienzi*, and the opening of the third act of *Lohengrin*. In this concert the organist was aided by Mr. Carl Naeser, tenor, and Mr. V. C. Rothenmund, violinist. The succeeding recital by Mr. Troetschel will occur on Wednesdays, January 22, March 11, and April 29. The programs to be given on those occasions are described as novelty, classical and unclassified.

Xaver Scharwenka, the German baron of the seventeenth century, with his armor and trappings left at home on the piano, came over in his swallow tailed coat a few nights ago and played for us in Historical Hall. He wanted to show what a pupil of his could do, and she did all and perhaps a little more than was expected of her. She is a pianist and has played beyond the conscious and mechanical stage. Her name is Miss Mary L. Quin. String music was contributed by Mr. Arthur Laser, cellist, and Mr. Emil Gramm, violinist, and there was singing by Miss Lila Juel. The audience as usual on such occasions was large and applauded with at least as much fervor as discretion.

We have had just a little music at two of our theatres: Princess Bonnie had a turn at the Montauk, which we flatter ourselves nearly beats anything that you have on your side of the river in the way of a playhouse, and The Chieftain at the Columbia. Of the first it may be said that it was harmless; of the other, that it was harmless. Isn't it sad to find Arthur Sullivan writing to such trivial stuff as that of Mr. Burnand's? Why, you could find funnier stuff even in *Punch*. Francis Wilson is one of those anomalies of our later times, the head who cannot sing of an opera company, but he does all that he can to make

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the absurd part he has saddled on himself interesting and even entertaining.

He is funnier than he thinks he is when he pipes and squeaks and roars in the concerted pieces and the audience takes him at his intention and really believes that he is singing. There was a little bit of a surprise in the work of Miss Lulu Glaser. Is she going to keep calling herself Lulu when she is forty-six years old? Hardly more than a child, her voice has sweetened and purified and gained in power and accuracy until she is really a promising singer. As soon as she stops flatting her top notes her hearers will be happy.

The company carries its own orchestra, which is a thing we always welcome, and it seems like old times to find the faces of not a few of Mr. Thomas' veterans in the ranks. The 'cello player I remember when he was at Central Park Garden and I recall the look of implicit confidence that he used to bestow on his boss when he was waiting for the baton to work.

The death of Harry Widmer did not interrupt the work of the Daly Company in this city, that is, it did not interrupt the performances. Nothing does that but an earthquake. Perhaps you did not know Mr. Widmer had something of a talent for composition. I have heard some small matters of his that disclosed marked talent and good orchestration. Didn't he marry Katie Mayhew, the sou-brette, and a former Brooklyn girl? I think so.

Paderewski has heard our prayer, and like the sweet spirit that he is will come back and will bear away a couple more of our dollars. You remember the merry war between the people of the Brooklyn Institute and the Seidl Society. The latter made a promise which they firmly believed was right at the time, that Ignace Jan would play here only once and that was with Mr. Seidl. But the Institute has him now and will charge only a living price for tickets, for as the purpose of the Institute is educational there is no intention of making money out of the distinguished Pole. He is a bit of an education himself.

But he does not reach us until next month, so we will have Mrs. Fannie Bloomfield Zeisler with us in a day or two. Mendelssohn, Chopin, Schumann, Moszkowski, and Liszt are on her bill, and there will be singing by Mr. Rieger and violin playing by Miss Bucklin. And on tomorrow night Mr. Tom Karl, of the Bostonians, will return to the stage for just once. He has offered to sing for the people in Plymouth Church at some kind of a show—a chrysanthemum festival, I think they call it. It has not been a very stirring week, but we are confident that if we keep on being good we are going to be happy.

**Fritz Spahr.**—Fritz Spahr's permanent address is Johannesplatz 13, Leipzig. Offers for concerts and new music should be sent to Hans Licht, music publisher, Leipzig, Germany.

**Clarence Eddy in Paris.**—Mr. Clarence Eddy, the organist, is at present domiciled in Paris, in the quarters occupied a year ago by Saint-Saëns, No. 6 Rue Marbeuf. Mr. Eddy had numerous invitations to concertize in this country this fall and winter, but he decided to remain in Europe, as originally planned. In the fall of 1896 Mr. Eddy will resume his professional duties here. His success in Europe has been remarkable.

**Monument to Nadaud.**—M. Cordonnier, the sculptor, has just finished the monument to Gustave Nadaud, and has placed it in the hands of the founder. This monument consists of a pedestal surmounted by a bust, the resemblance of which to Nadaud is perfect. A Muse is represented as representing Nadaud with a wreath of laurels, while the Muses of Music and Song look on approvingly. On the pedestal are two bas-reliefs representing the Chanson des Gendarmes and that of the Vignerons, two of Nadaud's most celebrated songs. The monument will be unveiled at Roubaix.

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BERLIN, W., LINKSTRASSE 17, November 5, 1896.

THE past week was an easier one musically than most of its predecessors since the beginning of the Berlin season. Not that the quantity of the musical entertainments had decreased to any perceptible degree, but there were few, if any, stirring musical events, and of the many concerts that took place quite a number were either not of sufficient importance in themselves, or of sufficient interest to the readers of THE MUSICAL COURIER to report them. Thus I had rather an easy week of it, for which I was by no means sorry.

\*\*\*

The first applicant for honor last week was the young Leipzig pianist, Anton Foerster, who on Tuesday night gave a recital in the crowded Singakademie, and who met with considerable and deserved success. He is the best and most talented of Prof. Martin Krause's many pupils, and I predicted good things for this young man when I heard him here two years ago. Since then he has matured considerably and now has become one of the most finished artists I have heard on the piano for some time. Especially is this the case from a technical view point, and in this regard Mr. Foerster bids fair to become a rival to Rosenthal at no distant date. What still separates him from such distinction and from successful comparison is the fact that Foerster is not careful enough in the grading of his dynamics. He is either thunderous like Jove, and he has really a tremendous forte, especially in the bass, or he becomes suddenly soft like a zephyr. The medium shades and the gradual transition from one extreme to the other are what Mr. Foerster has either to learn yet, or if he knows how to effect it, he must also learn to employ it. In every other way his readings were beyond cavil, and they were exceedingly interesting from a purely musical standpoint.

The program also was well chosen and varied, containing the Schubert Wanderer Fantasie in the Liszt version; the Beethoven thirty-two variations in C minor; Chopin's F minor ballad and nocturne in D flat; the Schumann rarely heard D minor romanza, op. 32, the varied moods of which came to graphic representation, and which piece, together with some of the variations, I considered the gems of the evening's reproductions. Much less I fancied the Aufforderung zum Tanz, but this has something to do with my dislike for the Tausig version of Weber's graceful and grateful dance poem. It would seem as if no modern piano recital could close without Liszt—a veritable case of last but not least. Well, Liszt was represented with the F minor étude, one of his best piano pieces, which was exquisitely performed, and by what on the program was hidden under the general title of Ungarische Rhapsodie. It proved to be a welding together of portions (the best ones, I must acknowledge) of three of Liszt's Hungarian Rhapsodies into one very effective virtuoso arrangement by Foerster. He performed the hodge-podge with exuberant technic and brilliancy, and earned with it persistent applause and several hearty recalls. I think Foerster would make a hit in

the United States if some enterprising manager would take him over.

\*\*\*

Wednesday evening in Bechstein Hall Miss Mary Forrest gave a song recital. The young lady is an American who moves in the best society of Berlin, which fact was visible in the quality of the audience that attended her concert. Of Miss Forrest's singing I spoke last year with enthusiasm. She has an agreeable though not very voluminous voice and she sings with exquisite taste, grace and expression. I could hear only an Astorga aria and the quaint old French song, La Charmante Marguerite, with which Miss Forrest made quite a hit.

Her "kind assistance" at this concert was lent by Miss Toni Tholus, a very young lady from Cologne, who is reputed to be Professor Willner's favorite pupil on the piano. Maybe she is very talented, but I could not discover the fact last Wednesday night, for she played the Schumann Etudes Symphoniques (which indeed are not written for very young ladies) in a most unripe manner musically and in anything but finished style technically. Her hands are evidently too small for Schumann's widely spread harmonies.

\*\*\*

A master of a far different stamp was heard that same evening in the Singakademie. It was Prof. Heinrich Barth's first piano recital of the season, and as usual whenever this most celebrated of Berlin's piano pedagogues appears in public the audience was as large as it was enthusiastic. This time it filled all the available space in the Singakademie, including the concert podium. As usual a great many Americans, who form the greater and better portion of Prof. Barth's numerous pupils, were present, and so was the Royal High School for Music in its entirety, for Barth is the most popular teacher at that institute.

Barth's performances, like those of the late Hans von Bülow, always have a good deal of the didactic about them, and for this reason I was astonished to note the absence of Bach and Beethoven on the program, for these two greatest masters Barth plays best of all. He evidently wanted to demonstrate that he could handle the romantic school just as well and I must confess that he succeeded beyond my keenest anticipations. I was sorry that I had to miss the Schumann F sharp minor sonata, for this, the most beautiful of the three Schumann works of that genre, is to me a touchstone for an interpreter's powers of poetic reproduction. I only heard it once in my life as I have dreamed to have it performed, and that was by Paderewski at his Leipzig recital last spring. I cannot say that I care so much for the earliest of Brahms' works, of which Barth played the C minor andante and the scherzo from the sonata, op. 1. Still, Barth is a Brahms interpreter *par excellence* and he made the two movements thoroughly interesting. The nocturno from Mendelssohn's Midsummer Night's Dream music he sang upon the excellent Bechstein piano with beautiful tone, and the scherzo he played very clearly and neatly, albeit with a lack of the dash and brilliancy that distinguish the same movement under Joseffy's fingers, who also takes it at a much more rapid tempo. Another Joseffy selection was the Schubert-Liszt Morning Serenade, which was charmingly played, and in the Erl King transcription Prof. Barth reached his musical climax of the evening.

The Chopin selections consisted of the gloomy but stately F sharp minor polonaise, the lovely C minor nocturne, op. 48, No. 1, and the posthumous study in D flat, which latter two selections were exquisitely performed, and the polonaise showed great strength as well as poetry of conception.

From a virtuoso view point the closing number of the program—the Strauss-Tausig Valse Caprice in E flat—was of course the gem of the evening, while I consider such selections as barely more than a sop to Cerberus. However, Cerberus (the enthusiastic audience) was not to be appeased so quickly, and it took a couple of encores, granted

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after ever so many cheers and recalls, before the majority of the people were willing to leave the hall. Barth is a great favorite with all of them, and justly so.

\*\*\*

Thursday evening the Hollandish Ladies' Trio, of which I reported so favorably last season, gave its first concert for the present one in Bechstein Hall, and enjoyed a veritable triumph on the part of a large and cultivated audience. These young ladies—Misses de Jong, Corver and Snyders—although neither of them is possessed of any particularly good or striking voice, are so enjoyable because their voices are of the true timbre and they blend most admirably. The soprano has really a clear, bell-like voice, and is very intelligent; the mezzo has the real mezzo quality, and does not try to obtrude when she has no solo, and the contralto has a genuine velvety quality. Their ensemble is perfect, and it was enhanced this time at least in outward effectiveness through their dresses, which were exactly alike in make and color (a light blue). The eye has a great deal to do with the ear, more than many people are aware of.

The program contained also some duets for mezzo soprano and alto and three by Schumann for soprano and alto. This, however, although the girls sang nicely, I consider a mistake; for they ought to appear only in their specialty of trio singing, in which they excel and really are *sui generis*. Miss Julie von Asten accompanied with taste and discretion.

\*\*\*

Friday called me to the Philharmonic to a concert given by the famous English tenor, Mr. Ben Davies, together with Tivadar Nachez, chamber virtuoso and violinist, from London, and Miss Mary Wurm, the well-known English pianist and composer. With such success as Ben Davies has had in Berlin with the press and public at his previous appearances, he ought to have had a full house even without the attractive assistance of the other two artists. This, however, was not the case, and I am sorry to have to state that the Philharmonic was distressingly empty, just as the Singakademie had been on previous appearances. The reason for this is that the excellent English artist has been outrageously mismanaged by an English agency unknown to me, which in seeming but unseemly parsimoniousness went so far as to omit advertising in the principal papers of Berlin on the very day the concert took place. But vengeance, I understand, will fall upon the offenders, in the fact that Mr. Ben Davies will henceforth intrust his interests in Germany to the concert direction of Hermann Wolff. If he had done so a couple of seasons earlier it would have been all the better for him.

As I am bound truthfully to chronicle the financial failure of the concert it gives me all the more pleasure to be able to state that its artistic success, especially as far as Mr. Ben Davies was concerned, stood in inverted ratio to the other. The audience was delighted with the artistic singing and seemed bent upon showing it to the utmost of its ability, thus making up in enthusiasm what it lacked in number.

The English oratorio style of singing was steadily demonstrated in the perennial Deeper and Deeper Still recitative and Waft Her, Angels aria from Händel's Jephtha. As this style is a comparative novelty here it was much liked and still more applauded. The artist's versatility was also appreciated, and was somewhat taken as a compliment to the audience when Mr. Davies sang two Lieder by Rubinstein, Der Traum und Fliche hier, Nachtigall in German. Although the pronunciation of the text was anything but flawless, the audience took it in good part and insisted upon an encore, for which Schumann's Widmung was chosen. Next we heard a recitative and aria from Verdi's Traviata, but here the tenor was disappointing and lacking in dramatic force. Still the audience seemed to like it and another encore, Rubinstein's Du bist wie eine Blume, was the outcome. Lastly Mr. Davies sang Fred. Clay's characteristic and pretty English ballad, I'll Sing Three Songs of Araby, and being on home ground he was at his best and had to repeat the song. He was also down on the house bill with a serenade by Mascagni, but this he omitted. When I asked him the reason Mr. Davies told me that Mr. Hugo Bock, the publisher of the serenade, had requested that it be put on the program, but as Mr. Bock had done so little for the concert Mr. Davies would not sing the serenade. Well, I suppose Mr. Bock can stand it; still I do consider this small acting on the part of an artist, and I think he owes the public, be it of ever so little size, the fulfillment of the promised program.

Of Nachez I don't care to write at length, for first of all, Mr. Abell was at the concert, and he will tell you all about the violinist's playing, and, second, the artist is soon going to the United States, and then you will hear him and judge for yourselves, and so I decline to prejudice you one way or another.

Miss Wurm played the piano accompaniments and, besides, Schumann's G minor sonata as well as the romanza from Rubinstein's Kammermusik pieces and Chopin's E minor barcarolle, op. 60. I mentioned the accompaniments first, for they were played in a musicianly manner, while for the solo numbers Miss Wurm lacked the brilliancy as well as the strength of a modern concert performer. As an encore

she played a very pretty little A major dance movement of her own, which was effective and pleasing.

\*\*\*

A vocal and elocutionary recital, varied by the performance of a violin sonata, was given on Saturday night by the Misses Julie and Ilse Mueller-Hartung from Weimar, and assisted by concert master Prof. Carl Halir, violin, and Wilhelm Berger at the piano. It drew quite a fashionable audience to Bechstein Hall. Miss Julia Mueller-Hartung, a niece of Carl Schurz, is well remembered in New York from her concert appearances there a few seasons ago. She has not a phenomenally good voice, on the contrary, her mezzo soprano is of a rather *sprode* quality, but she sings with taste and rare musical instinct. Thus like in the case of Henschel and some other singers I know with whom wind carries it over matter, one is able to enjoy her singing in spite of the voice. Of her selections I mention as interesting novelties a cycle of four Lieder, Liebesjahreszeiten, by the young lady's famous father, Professor Mueller-Hartung, of Weimar; Wilhelm Berger's Stieglitz, Hildach's Lenz, and von Othegraven's Helken. The singer was much applauded, and granted several encores.

The younger sister, Ilse, is but a fair and as yet very timid elocutionist. Her voice is too weak for public speaking, and at moments was almost indistinct and inaudible in even so small a hall as the Bechstein, with its good acoustics. Partially this was undoubtedly due to nervousness as it was her first appearance in public, partially it seems also the fault of an apparent hypersensitiveness. Among her selections those by the Italian poetess Ada Negri (especially Hast du gearbeitet) and three poems by Prof. Ernst Zittelmann, of Bonn, deserve recognition and mention.

Halir played the Tartini G minor violin sonata superbly, and Berger accompanied in his most refined, sustaining and musicianly style.

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Last night, Monday of this week, we had a performance of Mendelssohn's St. Paul, in remembrance of the anniversary of the composer's death (November 4, 1847). The oratorio was satisfactorily sung, but without sufficient dynamic light and shade, nearly everything in a mezzo forte, happy go lucky style by the Stern Singing Society, under Prof. F. Gernsheim's direction. The soloists were capable and fairly well selected, but none of the four was exactly remarkable, except Reinhold von Zur-Muehlen, who invested the usually insipidly sung tenor part with a dramatic vitality which was as novel as it was telling. The soprano, Miss Dorothy Schmidt, was fair; the contralto, Miss Clara Schacht, was infested with a tremolo and not infrequently wandered off the pitch, and Anton Sistersmans' voice, a very pleasing baritone, was not of sufficient strength or weightiness for the part of the apostle St. Paul.

Dr. H. H. Reimann performed the organ part with his accustomed skill, both manual and pedal, and with rare taste in subdued registration. The performance was given for the benefit of the building fund of the new Emperor William Memorial Church, which for interior decoration needs some more money. It is architecturally the finest building in all Berlin and in point of acoustic qualities it cannot be surpassed. The concert also took place at this church, and this, as it seemed to me, showed a lack of good taste on the part of the society. To give at a new church, built for the most exclusive Evangelical and swell set of Berlin, a performance of an oratorio composed by a Jew, sung by a society of which two-thirds are Jews, attended by an audience composed three-fourths of Jews and directed by a conductor also a Jew, but who has the looks of the contents of a whole Polish synagogue compressed into a few cubic inches of piercingly black living humanity, seems to me a very provocation of that very anti-Semitism of which the members of the Stern Singing Society are as a body complaining.

\*\*\*

The aforementioned Paulus performance prevented my attendance at the piano recital which that clever and pretty young Antwerp musician, Miss Céleste Painparé, gave at the Saal Bechstein at the same hour. I spoke, however, of the young lady's remarkable pianistic powers after her last season's appearance here, and can therefore content myself to-day with giving below her interesting program, and stating that I have it on good authority that she played finely and met with more than ordinary success. Here is the program:

Fuga, A minor.....	Bach-Liszt
Nocturne, op. 62.....	P. Chopin
Capriccio, B minor, op. 76.....	J. Brahms
Capriccio über die Abreise eines Freundes.....	J. S. Bach
Lied ohne Worte.....	P. Mendelssohn
Intermezzo, op. 5.....	L. Van Dam
Sonata, op. 110.....	L. van Beethoven
Romanze, op. 28.....	A. Schumann
Etincelles, op. 36.....	M. Moszkowski
Petite Marche Villageoise.....	E. M. Delaborde
Gavotte et Musette.....	P. Thomé

The committee on rumors, which mostly finds its stamping ground in the columns of the Berlin *Boersen Courier*, will have it this week that the Wiesbaden intendant, Georg von Huelsen, is soon to take his late father's place

as Royal Intendant of the Berlin opera and comedy; that Barnay is to take von Huelsen's Wiesbaden position, and that Count Hochberg will be made minister of the royal household in place of the present incumbent of that office, von Wedel-Piesbach. I only wonder why the committee did not go a few steps further, and make von Wedel take the place of Prince Hohenlohe as prime minister, and then make Emperor William II. abdicate the throne of his august ancestors. The one thing is just as reasonable as the other. All these rumors are nothing but so many *ballons d'essai*. I happen to know, and was lately in a position to verify my knowledge, that Count Hochberg does not dream of abdicating his position as Royal Intendant, and as long as he wants to hold it it is very certain he also will hold it. Moreover, it is a good thing for the royal theatres that he does, for they never before were in such flourishing condition as they are since the régime of Count Hochberg began, and still they continue to improve under his and Director Henry Pierson's guidance. Nobody knows this better than His Majesty the Emperor, and therefore these rumors may be dismissed.

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Reinhold L. Herrmann's opera *Vineta* will have its première at Breslau on the 15th or 16th inst., when I hope to be able to attend.

\*\*\*

Our pretty dramatic soprano Miss Hiedler, who was to have sung in concert at Dresden last night, fell down the hotel stairs and hurt her knee, but luckily not seriously. But of course she could not sing, and also is not able to appear at the opera here this week. Curiously enough, the lady met with the same kind of an accident at Chur last summer.

\*\*\*

Johannes Elmlad, whom you may remember as the stentorian *Fafner* and *Hunding* of the last season of opera in German at the Metropolitan four years ago, and who is now under engagement at Breslau, will sing *Hunding* and *Hagen* at Bayreuth next summer.

\*\*\*

The tremendous success of Nikisch at Berlin has led the enterprising manager Hermann Wolff to increase the forces of the Philharmonic Orchestra for the series of ten Bülow Philharmonic concerts to ninety performers, fifty-eight of whom comprise the string orchestra.

Another consequence of Nikisch's success is that he is being besieged with American offers for conducting a tournee, two of which even came by cable. All these offers are, I think, a trifle behindhand, for, as I said in my last week's budget, it is more than likely that in the spring of 1907 Manager Hermann Wolff will take Arthur Nikisch, with the entire Berlin Philharmonic Orchestra, over to the United States.

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The Cologne *Gazette* music critic declares that Olive Fremstad's impersonation of *Fides* in *Le Prophète* surpassed his most ardent anticipations. Good for Olive!


\*\*\*

Court Pianist Georg Liebling announces his marriage with Alice Liebling, née Goldberger. Congratulations are in order. On the other hand, I hear that Sally Liebling is going to have a divorce suit, and that a Stuttgart piano manufacturer is the cause of it. I don't know how much truth there is in the matter, but I know his wife is no longer his *Liebling*, and vice versa.

\*\*\*

Callers at this office during the past few days were Mrs. Lizzie D. Carrington and Miss Mary Coles Carrington, from Richmond, Va., of whom the young lady is to be matriculated as a piano student at the Royal High School for Music; also Amelia B. Rippe, a "superior soprano concert singer," as Mr. William Steinway designates her, and who intends finishing her vocal studies here. O. F.

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IF ANY OF OUR READERS ARE UNABLE TO PURCHASE THE CURRENT ISSUE OF "THE MUSICAL COURIER" AT THE NEWS STANDS, BOOK STORES OR AT ANY PLACE WHERE PERIODICALS ARE OFFERED FOR SALE, WE CONSIDER IT A FAVOR IF THEY WILL NOTIFY THIS OFFICE, GIVING THE ADDRESS OF THE STORE OR STAND AND THE DATE ON WHICH "THE MUSICAL COURIER" WAS ASKED FOR.

M. R. BENNO WOOLF, of the Boston Herald, represents our statement that "Nikisch is unquestionably the first and foremost concert conductor of the day" by heralding the following as concert conductors: Richter, Weingartner, Mottl, Levy, Sucher and Lamoureux. Now let us see about this.

Richter conducts at the Imperial Opera, Vienna. Weingartner conducts at the Royal Opera, Berlin. Mottl conducts at the Grand Ducal Opera, Karlsruhe.

Levy conducts at the Royal Opera, Munich. Sucher conducts at the Royal Opera, Dresden. Lamoureux is therefore, according to Benno, the only one left to compete, and does Benno really, honestly (if he understands that) compare the Frenchman with an artist of the calibre of Nikisch? Go to, go to —

THE orchestral bodies of New York engaged in giving Philharmonic and Symphony concerts must rehearse more frequently if they wish to produce the works of classical and modern composers in the artistic manner required by musically cultured audiences. This rough, frequently brutal, way of treating the great works cannot be condoned any longer, and the schemes will drop to pieces for lack of moral and financial support unless better performances are given.

This thing will not do; it cannot continue this way.

Here is an organization known as the Boston Symphony Orchestra, trained under masters like Henschel, Gericke and Nikisch, and educated to a condition of technical finish next to which our orchestras sink into abject insignificance, and this body is continually practicing, never ceasing to advance its state of ability to still higher degrees of perfection.

We have a large number of able orchestral players, many of them competent for solo work on their respective instruments, but this does not aid the orchestras of which they form part to play in ensemble as they are required by the laws of music or the ideals of the art unless they rehearse frequently. We must have proper rehearsing. It is absolutely essential. It is a question of life or death to orchestral concerts by New York orchestras in this city. It is dangerous to continue on the present basis.

### CABLEGRAM.

OFFICE MUSICAL COURIER  
BERLIN, Germany, November 25, 1895.

A DELE AUS DER OHE'S concert here on Saturday night proved an immense success. Tremendous enthusiasm greeted her playing.

FLOERSHEIM.

### NOT MATERIALIZING.

WHERE was the German contingent on last Friday night when Lohengrin was given for the first time this season at the Metropolitan, and Mr. Seidl renewed his activity as conductor of opera? Where was it? Is this contingent another local delusion? The same Germans that attend opera usually were on hand, but Liederkranz and Arion waves submerged the Opera House just as little as they did last season when Damrosch began his season.

We doubt very much whether there is such a thing as a German musical contingent, just as we doubt the existence of a French or an Italian or an Irish one. The great foreign population that represents such a stage of culture as to require music or any other form of art is no longer distinguished by any particular line of demarcation from the native element. The children of these German, Italian, Irish, French and other foreign citizens are Americans, and the parents are also to a great extent Americans, and they are only separated from the American body politic when social questions prominently intrude upon their attention.

The German clubs are not particularly prosperous, for the same reason, and so far as music is concerned Germans do not patronize it as Germans or as Americans, but as men and women of culture, who are just as much interested in Berlioz as they are in Verdi or in Tchaikowsky or in Brahms, and sometimes much more in the first three than in the latter.

Mr. Seidl's personal following has always been claiming a great German clientele, but it did not make its appearance last Friday night, and it never will, for such a thing does not exist, and it would not be to the advantage of Mr. Seidl if it did; it would not mean anything. But, some will say, he did not

conduct Lohengrin as a German opera. But that would signify that a supposed German element would prefer not to follow even Seidl unless he conducted a German opera or an opera in German, a proof that he had still less influence.

Will the so-called German element come to Tristan and Isolde to-night to be given in German under Seidl? No. It is impossible. There is no such element at all; a few more gentlemen and ladies who were born in Germany, but who are American citizens, will attend, just as a few more French or Italian American citizens would attend in a reverse case; but such a phenomenon as an overwhelming German contingent presenting itself will not be manifest.

After all, how many people in New York outside of the box holders at the opera are opera patrons? Every performance sees a number of strangers. How many people or families of New York can be depended upon to pay regularly to hear the opera? A limited number, just as is the case in London and Paris. When this whole number is added up it will be found that such a thing as a foreign contingent would constitute a small percentage of the total, for the simple reason that the whole number of people in any given community sufficiently cultured to devote time and money for high-class music is a small percentage of the whole population, and hence Mr. Seidl can have no German following of consequence. For Mr. Seidl's sake this should be the argument his friends should advance.

### WHOSE FAULT IS THIS?

THE Boston Transcript contained the following in a recent issue:

A correspondent writes: "This winter, for the first time, I have ventured upon the extravagance of a Symphony concert ticket, sharing it in turn with another musical member of the family. One of the inducements thereto was the tempting prospectus of the concerts, which promised Paderewski and Melba among the soloists. Now, to our great chagrin and surprise, the first of these artists advertises that his only appearance with the Symphony orchestra is to be in a special concert, and Melba, we suspect, will slip away from us in the same fashion; for our present outlay is all we can give for concert going this winter. Have the Symphony concert managers no conscience in the matter of the advertisements?" Is this correspondent quite sure that Paderewski was announced in the official advertisements of the winter's Symphony concerts? Was it not in a sort of semi official "puff" of the season that the prospect was held out? The Listener fancies that the managers cannot be convicted of anything so glaring as the offering of Paderewski without a prospect of giving him. And yet there is little doubt that a good many people thought they were going to get both Paderewski and Melba when they bought their tickets.

We are unwilling to believe that a prospectus announcing the appearance of two such high priced artists as Melba and Paderewski ever appeared. Possibly the correspondent of the Transcript read the news in one of the daily papers. Paderewski and Melba will not appear in concerts like the Boston Symphony Orchestra if they can make \$5,000 or \$6,000 at affairs of their own. This refers of course especially to Paderewski, and the Symphony Society of Boston cannot afford to pay such phenomenal prices. We would like to see that prospectus.

### NOT THE CRITICS, AFTER ALL.

THAT composer of cheap and trashy music which the intelligent world rejects without much ado for nothing, Ben Woolf, who is now helping to educate Boston in musical lore since it refuses to accept his music, says in the Boston Herald of November 24:

Several of the New York writers about matters musical continue to cherish the belief that the music critics of Boston were instrumental in driving Mr. Nikisch from this city. Nothing could be further at variance with the real facts of the case. While it is true that criticism here was strongly adverse to the liberties taken with the master works of the great composers by Mr. Nikisch through ignorance or caprice, he held his situation at the head of the Symphony Orchestra until he forfeited it by his own conduct. As it is generally understood, he received an offer as music director at the Budapest Opera House, and consulted Mr. Higginson on the subject. The latter is said to have advised Mr. Nikisch to accept it, and this piqued him so greatly that he became recalcitrant from that moment. He is said to have objected to travel with the orchestra unless he received extra remuneration for it, and the upshot was that Mr. Kneisel was called upon to lead some of the Western concerts at which Mr. Nikisch was announced to appear. This complicated matters between the conductor and Mr. Higginson, and Mr. Nikisch received a suggestion that his resignation would be in order.

But for his own unwarrantable conduct he would have been permitted to fill out his five years' contract instead of being obliged to depart at the end of his third year. The critics had nothing whatever to do with the matter, despite the severe animadversions they had made on his shortcomings. The gentlemen in New York who are so deeply moved over his departure do not seem to be aware that when Mr. Nikisch acquitted himself well he was as cordially praised by the Boston press as he was severely and justly censured when he gave an operatic turn to a Beethoven symphony. The real point of the case, however, is that the critics of this city were in no wise responsible for Mr. Nikisch's discharge or resignation, or whatever the severance of his connection with the orchestra may be prop-



erily called. As he appears to be where his methods of conducting are more warmly favored than they were in Boston, his New York friends should rejoice rather than lament that he is no longer here. In any case they should refrain from further misrepresentation of the cause of his departure.

Well, we take it all back now. We always thought that Woolf and a few of his friends had driven Nikisch out of Boston; but Woolf says he didn't do anything of the kind. We take it all back.

### SEIDL AND THE SEIDL SOCIETY.

FROM THE NEW YORK SUN, NOVEMBER 24.

The Seidl Society of Brooklyn is in a quandary. The regular winter series of six concerts, extending from November to April, has been announced, and the first of them took place two weeks ago. The Academy of Music has been secured, and the musicians of the orchestra as well as the soloists have been engaged, but Anton Seidl has informed the society that he cannot conduct the concerts. Anybody that knows the nature of the Seidl Society can understand what this means to its members. Hamlet with the Prince left out isn't a marker to it.

The officers of the society met yesterday at the president's house and issued a statement for the benefit of members and subscribers, who have been anxiously inquiring for the past two weeks when the concerts were to be held and some of the particulars of them. This inquiry has been brisker than usual, for never in the seven years of the society's history has it started a season with so large a demand for course tickets. The brief announcement of the failure of the society's winter program is made in this form:

"The Seidl Society has been notified by Mr. Seidl that he cannot keep his engagements to give concerts in Brooklyn on account of his contract with the opera management in New York.

"The Seidl Society has been tendered the privilege of giving German opera in Brooklyn during the season at the rate of \$5,000 a performance or \$20,000 for four performances.

"The society deeply regrets the painful position in which it is placed before the public and stands ready to meet its engagements."

It is not to be supposed that these three sentences give any idea of the chagrin and disappointment which the members of the society in charge of the concerts feel over this first miscarriage of their plans. The Seidl concerts have become a feature in Brooklyn, and it was proposed this year to extend the usual series of six and include another at the end of the season. But with no Mr. Seidl to help the society that was named in his honor the present indications are that this year's series will fall through entirely.

"The society does not feel harshly toward Mr. Seidl," said one of the officers to a *Sun* reporter yesterday, "but that does not lessen our disappointment. We are compelled always to get whatever dates at the Academy of Music are left open. We make our application in March and we hear from them in June. As soon as we got the list of available dates this year they were submitted to Mr. Seidl. He selected from them the ones that suited him best. The society has always been willing to subordinate itself to Mr. Seidl's New York engagements, and his Philharmonic and other concerts were always arranged before our dates were settled on. We supposed that Mr. Seidl would make some other arrangement with Mr. Grau by which he would be allowed to conduct our usual monthly concert, but he informs us now, when our musicians and soloists are engaged, that he will not be able to do it. A series of Sunday afternoon concerts was proposed, but he was not able to promise us even those. It is impossible now to say what will be done. It will be a very difficult matter for us to get a leader who can take Mr. Seidl's place; but one thing is certain. The Seidl Society will keep every contract that its officers have made. Nobody will lose a cent by us. Within the past seven years the society has spent over \$200,000 in music, and in all that time there has not been an instance in which we have failed to keep our word when we have contracted to."

Mr. Seidl was seen at his house last night. He told his dog Wotan to keep still while he told a reporter his side of the story: "I am very sorry, but I am prevented from leading the Seidl concerts," he said. "I supposed at first that I should be able to have Tuesday evenings to devote to the Brooklyn society. When I made my contract with Mr. Grau last summer it was not settled whether the Seidl Society this winter would give German opera or concerts. That matter was not settled before Mr. Grau sailed, so I had no chance to make any stipulations in my contract as to my having certain evenings free for the Brooklyn concerts. Mr. Grau says now that he has selected Tuesday evenings as the nights on which the Metropolitan Opera House Company will sing in Brooklyn. Now there is always the danger that one of the singers may be ill, and the management may be compelled to change the bill. It may happen that one of the operas which I am under contract to conduct will be substituted.

"Such contingencies are arising all the time, and a similar case happened last year at one of our concerts in Brooklyn, when Mme. Nordica, who was to have sung with us, had to break her word and sing at the Metropolitan because the bill was suddenly changed. That sort of thing is likely to happen at any time, and Mr. Grau is unwilling for me to make any arrangements which would require me to promise my services to another organization on the evenings when they might be needed by his company. The Sunday afternoon performances are just as uncertain. Tomorrow, for instance, I shall conduct a rehearsal of *Tristan and Isolde*, and I shall probably be in the opera house all day long. There was no use in my attempting to promise to conduct the concerts, when at the last moment I should have been compelled to disappoint. It seems too bad, and I am very sorry. I hope now that I shall be able to conduct the concerts in March and April, and I believe that some arrangement can be made by which the earlier concerts can be held."

None of the officers of the Seidl Society was willing to supplement the statement they gave out by any additional facts. None of them, however, was inclined to blame Mr.

Seidl especially. What arrangements they will make are yet unsettled. As one of the members said yesterday, "The society throughout all its struggles had never contemplated a possibility of Mr. Seidl's going back on it."

"It seems curious," said one of the members who is not an officer, "that Mr. Seidl should have allowed any arrangement to interfere with his coming over to Brooklyn to lead the concerts here. I know that nobody expects him to break his engagement at the opera for the sake of the Seidl Society. The opera guarantees him a winter's engagement. It would be asking too much to expect him to change that for the few performances that we give. But the Seidl Society played a very important part in securing Mr. Seidl's engagement at the Metropolitan Opera House. I am not prepared to say what that was, and I don't believe you can induce any of the officers to tell you in what way their influence was brought to bear, but it was undoubtedly a very potent factor in inducing Mr. Grau to secure Mr. Seidl's services. The treatment which the ladies of the society have received has been in some respects very peculiar. When two dates for concerts were submitted to them at which Mr. Seidl's services would be at their disposal, they were found to be on two successive days. These two dates were December 31 and January 1.

"Fancy the Seidl Society holding two of its six concerts on two successive days. The officers could not decide whether the proposition had been tendered as an insult or a joke. For the past three or four years the Seidl Society has done more to keep Mr. Seidl's name before the public than anything else. It is a unique organization, and it served to keep him constantly in view. Now that the German opera is to be given again and he is engaged as conductor, there are no six evenings during the winter that he can give to the society. After its dates are selected, its concerts announced, its musicians engaged and its tickets subscribed for, and the first concert of the course given in fact, Mr. Seidl discovers that he will not be able to conduct for the society. It would seem to an outsider that Mr. Seidl might have been equal to a special effort for these occasions, but I know that the members of the society are not inclined to blame him. They can offer nothing that will take the place of his engagement at the opera. The chief mistake seems to lie in the fact that he failed to have any contract with Mr. Grau which took the least cognizance of the existence of the Seidl Society."

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NO blame whatever can be attached to Mr. Seidl in the choice he has made as between his continued identification with the Brooklyn society and the position of one of the conductors of grand opera in New York, with the Boston and Chicago and other engagements associated with the place. There is an implication of bad faith contained in the latter part of the above statement, but it may be taken for granted that Mr. Seidl acted as circumstances ordained it. His desire to conduct opera is due to his instinctive knowledge that his abilities lie in that direction, particularly in the line of Wagner music dramas, and the concerts of the Seidl Society must necessarily be sacrificed to such an emergency. This may be serious in its consequences to the Brooklyn people identified with those concerts, but when they went so far as to name their organization in its conductor's name they placed its destinies in his hands, unless they are strong enough and sufficiently determined now to eliminate this feature of hero worship, and by applying heroic measures themselves give the organization a greater scope by adopting a broader title and handing the conductorship over to some one who may be trusted to look upon it as the chief aim and purpose of his activity.

It is rather curious to reflect that Mr. Seidl's recent elevation was due to Walter Damrosch, just as his first engagement in New York was the direct result of the work and activity of Mr. Damrosch's father, the late Dr. Leopold Damrosch. Seidl's career has been the outflow of the Damrosch activity in New York musical life. Had Walter Damrosch not forced the issue there would have been no German opera just at present. Mr. Grau certainly considered Wagner in the vernacular as a part of his operatic scheme in time to come, but not just at present, for the time did not appear ripe, and the future may prove that his judgment was correct. His forces and his repertory are chiefly, in fact overwhelmingly, Italian and French, and the German is subsidiary even now. Mr. Seidl was one of the inducements; he was resident here; he was prepared to accept the duties, and certain members of the opera company were also in readiness to sing rôles in German—and opera in German could be produced under certain favorable conditions. These conditions, however, embraced other cities and also certain dates here that made it impossible for Mr. Seidl to divide his time with the society in Brooklyn bearing his name, and hence the society had to go. Opera in German could not be left in the lurch, and Mr. Seidl never considered such a contingency.

The Seidl Society of Brooklyn was a stepping stone in Mr. Seidl's ambition, and, after all, was this not so considered by the Brooklyn people? Did they for a moment believe that in the naming of the society after Seidl they were not aiding him financially and morally and musically in advancing his position, and could they not surmise that a Metropolitan en-

gagement, embodying at the same time a National engagement, would finally follow from the Brooklyn situation? And did they believe that Mr. Seidl would sacrifice his opportunities—the cherished opportunities of an American life period—to any romantic or ideal attachment? Provincial minds might be so unsophisticated, but they little know the dreams and ambitions of a conductor of Wagner music dramas, hungrily awaiting his chance to fulfill his destiny, as he views it. Mr. Seidl must sacrifice the Seidl Society. His Art (Capital A.) demands this.

The Brooklyn people will do one of two things. They will abandon the concerts or they will continue them. There is no doubt that this statement is undeniable. But, in case of continuation, will they also continue to call the society the Seidl Society, or will they baptize it with the name of the new conductor, or will they give it a title suited and adapted to the cause and the environment? Mr. Seidl did not even live in Brooklyn. Why not secure a permanent conductor who will reside in that 1,000,000 people town, who will also add to the moral force of the community by taking an active interest in its musical future, and not dream of other spheres? Mr. Seidl had no interest in Brooklyn's musical future, as is now shown, and we do not believe any better evidence is needed to prove this than that now in hand. And the Brooklyn Seidl Society must have been aware of all this. If not, then it certainly misunderstood and misconceived the entire bent, inclination and purpose of Mr. Seidl's existence.

In fact, we would not be astonished in the least if Mr. Seidl considered it a great favor to Brooklyn to permit the use of his name as he did, and should the society secure another conductor as his successor without consulting him, he should seek an injunction to prevent the further use of his name. In all such steps he would be thoroughly justified in accordance with the principle that actuated those people of Brooklyn who were instrumental in giving him this opportunity to utilize their work in advancing his own interests. It was for this very purpose that he was engaged in Brooklyn.

### CUTS.

VERDI in his earlier days had many conflicts with the authorities of the little Italian states and the censors at Milan, Venice and Rome. M. Arthur Pougin publishes a letter from the master on this subject, dated 1851, in which he writes, after saying that he will not visit Rome: "I know that not only Stiffelio but also Rigoletto failed at Rome. These impresarii do not yet understand that when works cannot be given in their integrity, such as the author conceived them, it is better not to play them at all. They do not comprehend that the transposition of a number or a scene is almost always the cause of the non-success of an opera. Imagine what it is when the subject is tampered with!"

From the exalted point of view of art for art alone it is true that a work ought to be produced as the author conceived. Unless it be given in its integrity we cannot judge truly of the genius of the composer, his relation to his own and preceding times, or his influence on the development of his art. By all means produce works in a manner that fully represents the author's conception. But when a work has been so given, when artists and scholars have had an opportunity to judge and discuss it, must we continue to do so always and everywhere? Cannot some concession be made to meet the requirements of an ever changing world? We have lately seen Sir Henry Irving in *Macbeth*, but was it Shakespeare's *Macbeth*? There were cuts and transpositions in the text, and scenic effects of which the poet never dreamed.

Undoubtedly at Abbey's Theatre *Macbeth* is not given in its integrity as the author conceived it. Shakespeare's arrangement of his scenes, his business, his dialogue, his *tirades* were conceived by him without a vision of calcium lights and "scenery that we take with us." There is a play called *The Rivals*, conceived by its author as a pretty, sentimental piece, where *Julia* sighs for *Falkland*, and *Falkland* pines for *Julia*; and their language is so pretty, too pretty for anything! Has anyone seen it as the author conceived it? No. We see Joe Jefferson as *Bob Acres*, and all the rest is leather and prunella. Next week we shall see the School for Scandal. Ada Rehan is a fascinating *Lady Teazle*, but is she the *Lady Teazle* of Richard Brinsley Sheridan? She is a very charming one, but do the scenes come as Sheridan devised them? Are there not cuts, no interpolations, no *menagements* to adapt the play to this year of our Lord?



Any quantity. Take Don Giovanni. Has anyone seen it as the composer conceived it? How much is cut in every performance? How many scenes are omitted or run together? Such questions may be asked about dramatic or operatic performances in general, and the answer is that "all but God is changing day by day."

All of which leads up to the question, Why does not somebody take hold of, say, the Nibelungen Ring, and cut and carve it and fix it till it ceases to be a Tetralogy of Ennui? Surely if we can omit airs from Don Giovanni or Rigoletto we can spare some of the *unendliche Melodie* of *Fafner* or *Wotan*. Surely if we edit and re-edit Bach we can edit Richard Wagner. The difficulty of the task will be enormous, the judgment and knowledge required transcendental, the hostilities to be encountered appalling, yet it would be a noble work to translate him, to simplify him, to popularize him. Cut down the heroes who first tell you what they are going to do, then tell you at greater length what they are doing, and then at greatest length narrate what they have done, and let us have somebody human and something that moves.

### Ogden Club's First Concert.

THE first subscription concert by the Ogden Musical Club was given on Friday evening last, the 23d inst., in Chickering Hall. Mme. Ogden Crane herself conducted a female choral class of fifty, and several of her vocal soloist pupils were assisted on the program by Mr. Harry Ogden Crane, mandolin, and Mr. Paul Ambrose, organ. Ida Letson Morgan, always faithful and efficient, was at the piano.

The principal solo work was done by pupils who have already appeared with credit in public, as for instance Lillian Sherwood Newkirk and Martha Briggs. To Miss Briggs, whose voice is a mezzo soprano of musical and vibrant quality, the most cordial praise is due. She uses her voice with exceeding intelligence and taste, sings with genuine feeling and a variety of expressive color, and already shows no small amount of finish. A song of Strelezki, with mandolin obligato by Mr. Crane, she gave delightfully and was obliged to follow it with an encore. Encores, pleasing to record, were, generally speaking, not encouraged, and as a result things moved much more genially and interestingly than when persistent duplications are indulged in. The encore of Miss Briggs was judicious and welcome.

Miss Alice May Sherwood was successful in Ambrose's Longing, and the big Gounod aria, Lend Me Your Aid, was intelligently delivered by Miss Lillian Sherwood Newkirk, who has a pure soprano of firm, dramatic quality.

The work of the chorus can only be given a qualified praise. There is excellent material, particularly among the sopranos, full, pure and resonant, but the singing is monotonous and the attack generally uncertain. There is no vigor or elasticity, and the attempts at nuance are at this stage crude. It is understood that the members in the majority are new, and that fresh material is constantly being added, which would partially explain matters. The voices are there, and longer companionship and rehearsal may make a better showing at the second concert. At present the efforts are weak and unfinished.

The crowded house presented a gay aspect, pretty costumes being the rule. On the stage the fifty brightly clad young women made an effective picture, and applause for all their efforts from their many friends in the house was the order of the evening. Mrs. J. E. Tuttle, Mrs. William Nash, May Emma Wood and Hattie Norton were other soloists who had each a cordial reception.

The object of the Choral Club, which is to give unknown voices of merit an opportunity for study and a public hearing, is commendable and will no doubt meet with encouragement and success.

**Hanover.**—The chamber music virtuoso Matys, after forty years of service, has retired. He received, years ago, the order of the Crown from the Emperor William.

**Roubaix.**—A committee has been formed at Roubaix to produce a musical drama, *La Conversion de Casta*, poem by Felix Muller, music by Frédéric Dubois. The male chorus is furnished by an excellent orpheonic society, which rejoices in the name of the Crique-Sicks.

**Jever.**—The *Jever Gesang Verein* celebrated on October 24 its seventy-fifth anniversary. This society makes to Bismarck an annual present of a peculiar character. The town is situated in a marsh region where plovers abound, and makes every effort to send to the prince on his birthday, April 1, a hundred plover eggs. If the weather is cold in March the society has to pay big prices.

**Leipzig.**—The Netherland Ladies' Vocal Quartet, consisting of the four Gronemanns, gave a concert lately at Leipzig. They sang Schubert's Twenty-third Psalm, Cordan's *Jeau Salvator*, Palestrina's *Pueri Hebraeorum*, four ancient Netherland songs and other pieces for four voices, as well as some solos. Eugen and Anna Hildach gave, October 25, a concert at the Crystal Palace, when they performed an excellent program with great success.



I see the aureoled pianist, he is feline, hypnotic:  
He drinks neither valerian nor alcohol;  
Mineral waters and lemonade are the secret of his strength.  
Dazzling is his performance of three concertos.  
He uses not a springboard or any mechanical appliance.  
He sounds his Polish musical yawp under the roof of Music Hall.  
I see strong men leaping into the air, ecstatic; they feel as if every-one owed them five dollars.  
I see the elderly poseur who does not really like music; he claps his hands high in air; he is red faced; he is a sight.  
I see women, now hectic, now pale, swooning; they would fain touch the sacred coat tails.  
I see the perplexed and perspiring ushers.  
O hysteria! O Caerny's exercises! O box office receipts!  
I say, Wait, you Kosmos, you son of Manhattan, why did you not learn Richardson's Method, and then dye your hair?  
O hysteria! O box office receipts!

—Philip Hale, in Boston Journal.

### LES DORMEUSES.

De quoi rêvent-elles? De fleurs,  
D'ombre, d'étoiles, ou de pleurs?  
De quoi rêvent ces douces femmes,  
De leurs amours, ou de leurs âmes?

N'importe, car comme en dormant,  
Leurs bras tombent nonchalamment  
Dans la grande fenêtre ovale  
Ouvverte sous l'aurore opale.

—George Moore, in the Pall Mall Gazette.

EVERY season brings to us a regiment of young women who sing and play, and a regiment of young men who sing and play. They study abroad and come over in threatening phalanxes on eager steamships and worry the souls of musical agents.

Ah me! I meet them at street corners, discussing touch, tone and technic and fretting over their room rent. Paderewski is criticised very severely by these folk and Melba's phrasing subjected to caustic remarks. After landing and living here one year you never hear of these artists in embryo, though you may be passing through some little Western or Southern town on a torrid afternoon, longing for Pilsener, and, lo! at the hot railroad station a familiar and bored face appears.

It is the young singer, pianist, violinist or conductor who defied New York a year ago and earns a dreary living far from the Land of Dreams.

I do not propose to furnish reasons for the failure of these once ambitious people. Yet I will wager you that in ninety-nine cases out of a possible hundred it is lack of temperament. You can force the horse to the spring, you may even dip his nose in the water, but you cannot make him drink. You may train with infinite pains violinists, pianists and singers, but you cannot furnish them temperaments. It is the lack of temperament that gives the world its failures, its army of frustrated hopes. It is sad, it is pitiable, it is true.

Some authorities declare that piano touch, violin tone, cannot be taught. That is not so, and my argument to-day is that temperament, or the historical representation of it, may be created where reigned dull phlegm and fatuity.

I really believe I shall start an emotional bureau for the development of emotions in musicians and try the effect of psychological hypnotism.

How would this sign read?

### EMOTIONAL BUREAU FOR MUSICIANS.

Singers—especially females—taken in and done for. Fiery touch guaranteed to gelid pianists and young people whose emotional chimneys lack draught furnished with passion. Terms moderate.

My methods of procedure would naturally vary. If a tall, thin young woman with ash blond hair and a frozen smile came to me and asked for a Chopin and slightly hectic temperament, I would first advise a

rich farinaceous diet, residence in the Tenderloin district, no exercise and a course of reading. Bach must be eschewed and the Bible taken up. The songs of Solomon, Swinburne, Ella Wheeling Wilcox, Baudelaire, Philip Hale and the poems of Walt Whitman would be daily necessities. The study room would be heated to 90°, and the piano keys warmed by electricity. Indeed I should even suggest tropical chairs, but that is not necessary. After a course of deadly languorous nocturnes every morning the patient must go to bed in company with hot porcelain bricks, and at nightfall get up and read Rabelais and Boccaccio.

If she has no warmth in her touch after a week of the above treatment, the case is hopeless. There is nothing left but Brooklyn and fancy crewel work for her.

You must not suppose that I would treat all cases alike. A singer who desires to appear in opera with an oratorio voice would naturally require poetic Turkish baths and many hints as to tone production. Maggie Cline would be invaluable in cases of this sort, for her passionate bellow, freighted with cosmic concupiscence, could serve as an object lesson of awful proportions. Only I must recommend moderation. Coloratura singers suffering from tepid top notes must be greased and fried in their own oil, but not overdone—just browned to a turn. Of the baking, roasting (the critics will attend to the latter), boiling and stewing I will not speak here, but believe me I think the scheme feasible, and in six months I would let loose a horde of passionate pianists, violinists, flutists and singers that would make your Calvés, Bloomfield Zeislars, Ondriceks and Paderewskis cool, colorless and comparatively sane artists!

I am told by competent authorities that the Rev. Joseph Gittings, of Pittsburgh, fabricates a cocktail which he has named after the late Padre Martini. The drink is rubato in its effects and is composed of gin, orange bitters and Benedictine. There is also another secret ingredient, but Father Gittings will not reveal its nature. I conjure you, Joe, in the name of the Sacred Katzenjammers we have enjoyed, to unpack your bosom of the perilous secret. Give it a name, O portly pianist of Pittsburgh, and earn my gratitude—I have nothing else left but that!

Young women who play the piano dangerously well are alarmingly frequent. I heard Miss Kate Bundy, of Philadelphia, one day last month at Steinway Hall, and she surprised me by her precocious musical feeling, taste and facile grace in execution. She is Constantin Sternberg's pupil and has played Rubinstein's D minor concerto in public with the Damrosch Orchestra.

Then Miss Katherine Kautz, of Albany, made me stare at the tempo in which she played the G sharp minor study of Chopin. She took it faster than Pachmann, and it was just as clearly articulated and musically fibred. She is quite young, and her only teacher is her father, John Kautz, who was a pupil of Karl Tausig. So the girl is a grand-pupil of the greatest pianist of the world. She played with her father a concerto of d'Albert's, and I foresee that she will make a sensation when she appears in public. How many more of these embryo Menters and Bloomfields are there lurking in the hills?

William Mason is enthusiastic about MacDowell's new sonata. He thinks that there is more of the composer in it than the first work of that form—the Sonata Tragica. Mr. Mason has just received the following letter from Paderewski:

NEW YORK, November 12, 1895.

It is with the liveliest attention and an ever increasing interest that I have examined your admirable work, Touch and Technic. Without going into details—for I should have to make a eulogy of every page—I simply wish to say that it is the best piano method which I know, and to congratulate you heartily on being the author of so masterly a work.

(Signed) I. J. PADEREWSKI.

In a letter to Mr. Mason, which it will be remembered was published in THE MUSICAL COURIER some time ago, Mr. Rafael Joseffy wrote concerning the same work, as follows: "I feel myself impelled to say that after a thorough investigation I regard the technical studies of Dr. Mason as a masterpiece which can claim an unapproachable (unantastbar) position among the most important pedagogic works."

It was the quietest operatic first night last week that I ever attended, yet the house was a brilliant one in



every sense of that oft abused word. I set it down to the weather.

There was one very hot night three seasons ago when Lasalle sang *Hamlet*. The lobbies were thronged with perspiring people, and last Monday night was a duplication of just such a condition. I met everybody in New York city worth knowing in the musical world, and the general verdict was "Lovely weather, but too hot for grand opera."

In vain did the artists struggle with the pervading lassitude. Even Jean de Reszké's adorable calves looked weary. The only lively human being in the building was the perennially jaunty Willy Schutz. Edouard de Reszké's brother-in-law, and the personal representative of both the brothers.

Willy is a character, fat, and wears a monocle. He never turns up at any performance unless the De Reszkés sing. *Planeur*, *blagueur*, *blasé*, *cynic*, *duelist*, *journalist*, *poet*, *financier*, *cyclist* and *epicure*. Schutz is one of the sights of the town when the opera is in full blast.

He has an exquisite habit of addressing one in seventy-four languages in one phrase.

"Ah, mon cher, je vous assure das ich bin so Freude, when I see you. Caro mio, but vous êtes un piccolo dicker, et puis was wollen sie nehmen?"

Everyone understands and orders accordingly. This is no exaggeration. Willy is a linguistic wonder.

"Jean sick!" he said to me, glaring at Mrs. Schoonmaker de Bolster with his off eye. "What nonsense! Jean simply got on a bicycle and toured half over Europe. He was tired of singing, and worked off superfluous flesh, and here we are again." Willy said this with the help of Dutch, Greek, Scandinavian, Finnish and Irish, and his pantomime out-Mayed May from Paris.

You have no idea how relieved I felt when I saw Miss Huyler's expressive countenance, surmounting, of course, her intelligent frame, at the extreme right hand of the chorus. Miss Huyler looks like *Carmen* before she fell—in with the *Toreador*. Max Hirsch calls her Miss Huyler because she is fresh every minute, but that is a detail. Many of us would feel strange if this girl with the exotic beauty and troubled cheekbones was not on the stage.

The critical chain gang in the press room was in extremely good humor on Monday night a week ago. Nobody was severely criticised, and the smell of "roasted" victims did not assail the nostrils of the innocent strangers who wander into the room under the impression that it is the Vaudeville Club. Of course you can't blame them, and Reggie De Koven and Hillary Bell in evening dress are very deceptive. They look like Calomel Club men, but they are only hardworking newspaper men, who toil, spin and reap, yet are attired as the lilies of the field.

But wait, oh, wait, my children, until another moon has waxed and waned!

Then the critical axe will have a razored edge. Then the critical eye will see gore. Then the critical ear will flap pendulum-wise if any singer dares to wander from the path of pitch. Heaven help him, her or it, I say!

Good nature, the sort that obtains when men's souls are fed and fresh, will have vanished. So gird up your vocal loins, O artists! else the dull thud of the horrid hatchet.

Someone back of me said that Frances Saville looked like a Hebraic Emma Eames.

One in the lobby remarked that her profile resembles Melba's.

"Her voice is like the profile of Melba," chimed in the wit of the opera house.

Although at the outset of the season, the Maguire joke bids fair to be overworked. When Mauguire, who was the *Tybal* on Monday night in *Romeo et Juliette*, appeared, a mighty witty wave swept over the house.

"There is Maguire," and we all chortled. What is really funny in the name of Maguire?

It is a *lex non scripta* in the newspaper world to give names. Yet there are stories and stories. I

know some which, if told, would quietly but surely unlock the madhouse doors, so I do not tell them in public.

But here is one that is too lovely to keep. It is about a certain newspaper owner who went abroad to enjoy a hard earned rest.

A young and ambitious newspaper man found the Great One in a summer watering place not a thousand and one miles from Germany. He eagerly claimed acquaintanceship, and the Great One was affable enough. A frugal dinner was dispatched and billiards proposed.

After two long hours spent in poking angular balls over a half acre table full of dells and dingles, the Great One paused, mopped his brow and consulted his watch.

"Time's up!" he crisply announced. "My physician orders me two hours of billiards every night, and you happened in very conveniently," and he departed to bed forthwith.

The ambitious young man thought sad things.

Charles Frohman occasionally finds time to indulge in humor. At a rehearsal in one of his theatres he heard the stage manager say to the leader of the band:

"Now, Herr Schnitzel, begin playing as soon as the curtain drops, but not too loud, not too forte."

"Not even forte, not too thirty," said Mr. Frohman, thereby indicating a delicate dynamic difference. And, of course, the band played fortissimo. It generally does in most of our playhouses.

Do you know, dear bored one that reads this paragraph, I really believe our novelists and playwrights dip their pens and brushes in too sombre pigments. The world is not the desperate, gloomy place we read of. Of course if you wrestle with bottled cocktails and cream ale and go to bed at 6, you think life is a dun colored affair—with the accent on the done or dun.

On Monday night, after the tender wooing of *Juliette* by Romeo de Reszké, I met a gang of newspaper men and we fought a bloodless battle over the prose of G. W. Smalley, Walter Pater and Stevenson. Of course I was argued down, and so were the drinks, and at dawn I retired, only to dream of Mr. Smalley disguised as a Welsh rabbit writing *Treasure Island*. This to point a moral. You can't be happy and sober—I mean not sober.

I suppose Calvé, nettled by the many criticisms of her work when she was here last, resolved to give us a respectable *Carmen*. Well, she didn't succeed, although the lurid coloring of the original conception is toned down to more grateful tints.

For me, she exercised the old charm—a charm largely the resultant of her personality. Her voice is not fit to be freighted with much weighty dramatic material, but as an exponent of certain seductive moods, moods of tenderness, diablerie and languorous passion, her work has no equal on the lyric stage.

A man back of me, who appeared to be hugely disappointed because this singer did not indulge in epileptic fits, said:

"Why, Calvé grows less like Elita Proctor Otis every time I see her."

Yet Calvé yearns to don the dramatic buskin. She would like to play *Lady Macbeth*, and I hope that she will never get a chance.

She said to Jean de Reszké, "Jean, why can't I sing *Isolde* to your *Tristan*?"

The great Polish artist gave a faultless smile and said: "Have you ever heard the opera?" Calvé said no, and the conversation languished.

Fancy, after all the wild talk about Wednesday night being a gala night, &c., to encounter such an apathetic audience. The opening night was red-hot in comparison, and it was to me fridity itself. As a matter of artistic record Calvé never sang better than she did Wednesday night last. What is the matter? Is Boston right, after all? Do we only rise and shout "Evviva!" when some circus tricks are being performed?

A middle aged lady at an elevated station last night carefully studied the various pictures on view. She saw an advertisement of a mechanical organ and read the testimonials from various conductors, singers and pianists. Suddenly she said to her com-

panion: "Eliza, we must go to the opera to-night. Seidl is to sing *Carmen*!" True, I swear.

I saw the pretty pantomime Miss Pygmalion at Daly's Theatre Tuesday night last week, and as I watched Jane May I wondered if she still carried that fabulous certificate intact. The pantomime is in no wise remarkable, as that past grand authority, Vance Thompson, will assure you.

The music, by Francis Thomé, is distinctly watery. I longed for Andre Wormser and Aimé Lachaume. The musical presentation lacked in spirit and Lachaume was sadly missed at the piano. In the lighter, gayer phases of Pierrot's multicolored existence Mlle. May has a delicate, almost expressive touch, but as a pantomimist she does not rank with Pilar Morin in technic or native talent.

May is angular, May is colorless. Even when she threw back her yellow vestments for Pierrot's delectation I did not kindle. Neither did Pierrot. It was all make-believe, and as for the shocking or suggestive points in the performance I failed to see them.

Jane May is too pale, lacks intensity, and, as Harry Neagle gently suggested, has too many strings in her neck to be voluptuously threatening. She is neat, ladylike and she works hard. Just there is the fatal defect; her mechanism is not hidden sufficiently.

The pantomime is by Michael Carre and Jane May, and is too long and has too many people on the stage. A very tall, thin fencing master, Charles Walton, and an agile dancing master, John Mayon, furnished all the fun.

I look forward with far more pleasure to the production on Christmas Eve, at Proctor's, of *The Japanese Doll*, a one act pantomime by Vance Thompson, the music by Aimé Lachaume. The scene is laid in a nursery at the joyful Christmas time. It is moral and yet modest, and concerns the naughty adventures of a fin de siècle girl with a Japanese doll—a boy. As interpreted by such accomplished pantomimists as Pilar Morin, Mlle. Severin and little Edmond Morin, this pretty piece must, I fancy, have a decided vogue.

The Sâr Peladan, who restored the forgotten order of the Rose+Croix du Temple, is, as has been stated, about to marry, and, according to the popular expression, he is making a good match. He has been engaged since October 17 last, says the *Temps*, to a young and pretty widow of thirty years—Comtesse Raoul de Barde, née Joséphine de Mallet-Roquefort. She is closely related to Comte de Larmandie, the most devoted friend of the Sâr.

Comtesse Raoul de Barde is not only pretty, she is rich. Rumor says that she possesses an income of 40,000 francs.

The marriage will take place at the commencement of January in Paris, when it is expected that the whole of the fashionable world will be present at the Church of St. Thomas d'Aquin on that day.

How is it that the Sâr has been able to forswear his principles? The Comte de Larmandie characterizes the event as a *coup de foudre* which realizes his dearest dream. The Comtesse and the Sâr met on the beach at Havre, where the former had been invited from Trouville, and no sooner had the Grand Master of the Rose+Croix du Temple seen the lady than he felt the influence of "her fine goddess-like head lighted by the most beautiful eyes."

According to the *Temps* it will be a new Peladan that we shall see after the marriage, for he has, at the wish of his fiancée, renounced his long hair and curious manners of dress, in which lace played so large a part.

Charles Warren Stoddard's life, though hidden, is a very beautiful one. He belongs to the Third Order of St. Francis, and is devotion itself in his spiritual nature. At the well-known Catholic University, where he has been professor of belles-lettres so long, it is said that a pupil sought him after hours one night, and rapping at his door said:

"Professor Stoddard!"

"What do you want?" came from within.

"I brought this essay for correction, sir."

"Go to hell; I'm saying my prayers!" was the benison which fell upon the head of the unlucky kid. This is from the San Francisco *News Letter*.

A peppery parson down East who was disturbed by his choir during prayer time got even with them when he gave out his closing hymn by adding: "I



hope the entire congregation will join in singing this grand old hymn, and I know the choir will, for I heard them humming it during the prayer."

At one time the Presbyterians of Ulster were discussing the ignorance and stupidity of one of their number. "And what a notion he has in his head now!" exclaimed one of the elders, in dismay. "His head!" echoed one of the ministers; "he has no head! What you call a head is only a top-knot that his Maker put there to keep him from raveling out." This is a hint to pianists.

#### ENFANTILLAGE.

Have you never longed to wander there, in that wonderful cloudland beyond the sea, where, like droves of monstrous cattle, close huddled and drowsy, they lie the long day through—the comely, milk white summer clouds, slow and sleek and swelling, the quick scudding, darkling clouds, tattered with traveling across the sky; the mighty thunder clouds; violet and lowering; the flocks of fluffy white baby clouds, and all of the sun's great gaudy guard, from the daintily gilded sunset spars to the blood-red bands that frequent the south?

Sometimes at evenfall, when the sea lies calm in her opal tints, you may discern the distant line of their strange, fantastic home, vague, phantasmagoric, like a mirage beyond the horizon.

Perhaps after death we may linger there and watch them silently sail away toward the lands we have loved long ago? \* \* \*

Hubert Crackanthorpe wrote that. It is a pretty prose picture.

Don't miss Tristan and Isolde to-night.

#### Rosa Olitzka.

LONDON OFFICE THE MUSICAL COURIER, November 17, 1895.

READERS of this paper will be interested in learning of the success of one of the leading contraltos who has been singing at Covent Garden and on the Continent for the past few seasons, and who makes her appearance at the Metropolitan Opera House, New York, in some of the leading rôles during this season. Seldom do I have the pleasure of recording such a genuine and unanimous success as Mlle. Rosa Olitzka has had from the time she made her début at Brunn in 1891. Her histrionic ability and vocal resources at that time were so marked that Herr Pollini, manager of the opera house at Hamburg, immediately made her an offer, which was accepted, for a year's engagement. Hardly had he done this when a most flattering offer came from the Imperial Opera House, Vienna.

After her series of performances at Brunn, and previous to entering upon her engagement at Hamburg, she made a number of very successful appearances at Kroll's Theatre, Berlin. It was during her year's engagement that Sir Augustus Harris heard of her work, and opened negotiations with her to come and join his company at Covent Garden, and as a result she came to London on June 16, 1895.

Her first appearance in London was at the annual dinner of the Newspaper Press Fund. At once all joined in appreciation of her beautiful contralto voice, her mode and style of singing, and her faultless intonation and vocalization.

She then gave a recital in Princes Hall, at which many concert agents and others interested came to hear her, and the *Times*, with the rest of the press, spoke of her in the highest terms. Among those present were Sir Augustus Harris, who sent for her and immediately offered her a three years' engagement on such terms that she at once accepted, and consequently made her début in a small part in Siegfried, which she sang twice in German.

Harris' provincial tour came the following autumn, and Mlle. Olitzka sang the parts of *Ortrud*, *Asucena*, *Orfeo* and *Carmen*, and in the following spring she sang *Ortrud*, *Orfeo*, the *Gypsy Queen* and *Carmen* in Sir Augustus Harris' season in English at Drury Lane.

On her arrival in London Mlle. Olitzka had no knowledge of English whatever, although she was a good linguist, speaking fluently in German, Italian and French and singing in these languages. At the grand season of opera which followed at Covent Garden she sang Italian, French and German at Drury Lane. In the following autumn a provincial tour re-established her as a great favorite in all the provincial centres in the leading rôles, and brought her many offers of concert engagements, a few of which she accepted, notably in Manchester, Edinburgh and Glasgow.

Between the seasons in England she sang in Germany, in Berlin and other large cities, in several of the leading concerts, winning high encomiums from the press for her beautiful voice and artistic singing. This led to operatic

engagements at Dresden, where she made a most successful effort in the part of *Carmen*. The King, Queen and other members of the royal family were present, and her success was undoubted. The press spoke in the highest terms of her work, and my readers will remember that Mr. Floersheim wrote from Germany of her success. A misfortune overtook Mlle. Olitzka at this point in the death of her father, which made it necessary for her to give up her professional engagements for some time, and she lost the opportunity of appearing in a number of representations at Dresden, following her début, and also at Cologne.

The past year Mlle. Olitzka was fortunate enough to make a fresh contract with Sir Augustus Harris, which enabled her to accept Abbey & Grau's offer to go to America the coming season, and by the present arrangement she will for some years be one of the leading contraltos at Covent Garden during the grand season. Fortune favored her in making it possible for her to accept the offer to take part in a number of representations in the present season of opera in English at Covent Garden, and it is with regret on the part of the management that she leaves before this season is finished. She has been a valuable member of the company, singing the parts of *Ortrud*, *Fricka*, *Siebel* and *Carmen*. Mlle. Olitzka has a large operatic repertoire, which includes, besides those mentioned, the rôles of *Fides*, *Urbano*, *Mignon*, *Brangane*, and the contralto rôles in *Aida*, *Romeo and Juliet*, *Elaine* and a large concert réper-



MLLE. ROSA OLITZKA AS ORTRUD.

toire. She has been a popular singer at "at homes" during the past season, and has sung considerably in concert.

Mlle. Olitzka is a native of Poland, and, like many of her countrywomen, is full of musical talent. Her father was also much interested in the art and was her first teacher. He removed to Germany while she was in her infancy, and she was principally taught in Berlin. She was first educated as a pianist, which partly accounts for her wide musical knowledge, but upon her voice maturing her parents saw she was richly endowed as a vocalist.

Mme. Artot-Padilla and Prof. Julius Hey were her teachers. She sang first in private and then at public concerts, her success in these bringing her the chance of an operatic début. Her voice is a pure contralto with exquisite tone; her range is extensive and intonation faultless. Her singing is full of soul, and her phrasing intelligent. With such natural gifts, supplemented by a most pleasing personality and sincerity, and continuity of purpose, she is bound to achieve a brilliant career. I give below some opinions of her work, gathered from some of the London papers:

As *Carmen*, Mlle. Olitzka stood, figuratively speaking, head and shoulders above her companions in the cast. It was, both vocally and histrionically, an impersonation of great excellence, full of warmth and color, and interesting throughout. Her English accent has improved, and her enunciation is now much more distinct than it was, while as an actress she has made evident strides. Needless to say that the clever contralto sang her music with her customary intelligence; she always does sing intelligently, and in this instance her efforts evoked frequent and hearty applause.—*Sunday Times*.

The repetition of Bizet's *Carmen* last night was quite as successful as the initial performance a few days since, although the cast differed in some respects. The rôle of the ill-fated gypsy was, of course, sustained by Mlle. Rosa Olitzka, who once more kept the audience at the highest tension by her tragic acting, especially in the two last acts. Her facial expression was something to see when she hears the refrain of the *Toreador's* song, showing that she is off with the old love and on with the new. It was startling in its intensity, and her acting in the card trio was worthy of all praise.—*Sun*.

Last night's representation of *Carmen* brought forward in the title rôle Miss Olitzka, an artist whose portrait of Bizet's hot blooded

heroine is drawn in bold and vigorous colors, and whose vocal method is highly charged with the requisite amount of dramatic intensity. The performance will doubtless be repeated, and we cannot do better than counsel amateurs to make Miss Olitzka's acquaintance in a part that becomes her so well.—*Daily Telegraph*.

The part of the malignant and envious *Ortrud* found an admirable exponent in Mlle. Olitzka, who unites with a charming stage presence histrionic and vocal powers of no mean order. The music of the part is exceedingly trying, and in parts somewhat harsh and unvoiced; but Mlle. Olitzka proved quite equal to its exigencies, and her mellifluous and powerful mezzo soprano voice—we can hardly call it contralto—was heard to especial advantage in the invocation of Odin, in the highly dramatic duet already mentioned with *Elsa*, and the various scenes in which this medieval Lady Macbeth endeavors to strengthen the halting purpose of her husband and incite him to some new treachery against *Elsa*. Of her acting we may speak in terms of unreserved praise. It is always picturesque and forcible, without being unduly obtrusive, and the somewhat conflicting elements of weirdness, malevolence and feminine charm are successfully combined and preserved to the end. Mlle. Olitzka's performance last night was, under every aspect, an unqualified success.—*Birmingham Gazette*.

Miss Olitzka earned praise for her rendering of the brief passages left to *Fricka*. The sweet and graceful *Elsa* of Miss Alice Esty had a perfect foil in the effective *Ortrud*—both vocally and dramatically powerful—of Miss Olitzka. Excepting the *Siebel* of Miss Olitzka—a new and successful essay on the part of the clever Polish contralto—there was no fresh feature in the cast.—*Sunday Times*.

Mme. Olitzka was a revelation as *Ortrud* to those who remember Ravogli.—*Sun*.

She had in Mlle. Olitzka's *Ortrud* an excellent foil and support. The Polish artist's intense dramatic sense has enabled her to make this part thoroughly her own.—*Star*.

Miss Olitzka, who gained her celebrity as a dramatic vocalist, showed her versatility by an animated but always graceful and never exaggerated interpretation of *Siebel*.—*Daily News*.

MLLE. OLITZKA'S CONCERT.—This excellent mezzo soprano vocalist, who made her first appearance in London a week or two ago, gave a second concert in Steinway Hall on Wednesday evening, when she fully confirmed the good opinion created at her first concert. In a scene and aria from *Le Prophète* and in a number of songs she was heard to very great advantage, far greater in fact than what one reasonably expects from the majority of German operatic vocalists. Schumann's immortal *Widmung* was sung with great passion.—*Times*.

Mlle. Rosa Olitzka, of Sir Augustus Harris' Royal Italian Opera, gave her second concert at the Berlin Singakademie on Wednesday, with great success. She was warmly applauded after each number and had several encores.—*Morning Post*.

#### Rivarde's Success.

THE success of this admirable young violinist is assured beyond question. That Rivarde made a pronounced hit with the public was evident from the outset of his début performance, but that he impressed the critics equally favorably is evidenced by the following extracts from the New York press of November 18. Critical comment has been in all cases identical:

Mr. Rivarde represents the younger school of violinists. An artist he certainly is, for his style is both refined and elegant, his conceptions and phrasing are both artistic and intelligent, and he plays with much temperament, romantic feeling and spirit.—*Reginald de Koven, New York World*.

Mr. Rivarde scored an instant success at Carnegie Music Hall last evening.—*New York Herald*.

His style is one of remarkable elegance and full of poetry.—*New York Times*.

His success was decided.—*Evening Post*.

Rivarde scored a famous bull's eye with his audience.—*James Huneker, New York Advertiser*.

His success was remarkably impressive and might have been set down as a guarantee of great popularity.—*H. E. Krehbiel, New York Tribune*.

He is the best violinist heard here since Sarasate.—*New York Press*.

WEIMAR.—The successor of Stavenhagen as second conductor of the court orchestra at Weimar is Herr Krzyzanowski.

Sweet Alice, Ben Bolt.—According to a German paper, *Trilby* was a little, pretty, golden-haired Scotch girl, who was a famous model in London, and in speech and manners much like Mme. Sans-Gêne. Her society was sought by some of the most famous men in England, Gladstone, Swinburne, Lord Rowton and others being her admirers. It was in her honor that Swinburne wrote his *Paustine*. We do not believe it. Poor Aggie Douglas, for thus the German scribe names her, knew nothing of Lesbian airs from Mitylene, and still less of other propensities which the poet ascribes to the wife of the philosopher Marcus Aurelius.

Miss Clara Poole.—This artist has since the opening of the present musical season in London been almost continually called upon to fill most important engagements, a thing so satisfactory to an artist of her well-known ability. Aside from concerts in the provinces she has been in great demand at musicales and "at homes." Miss Poole was telegraphed for by the Carl Rosa Company and also by Mr. Hedmond's English Opera Company at Covent Garden to sing *Trovatore* in the former and *Ortrud* in the latter organization, but unfortunately previous contracts entered into prevented her from accepting these offers.



## The Liederkrantz Concert.

THE first Liederkrantz concert of the season took place on Sunday evening last in the society's hall, East Fifty-eighth street, and drew the accustomed enormous following. Herr Heinrich Zöllner was the director, and the attractive soloists were Fannie Bloomfield Zeisler, the brilliant, magnetic pianist, and Lillian Blauvelt, our favorite little concert nightingale. The following was the excellent program:

Ouverture, Donna Diana (neu).....E. N. Von Reznick  
Männerchor a capella—  
Gewitternacht (neu).....F. Hegar  
Piano solo mit Orchester—  
Scherzo 3. Satz aus dem D moll Concerto.....Litolf  
Frau Bloomfield Zeisler.  
Männerchor a capella—  
Es ist ein' Ros entsprungen (zum ersten Male).....Praetorius  
(Aus dem 16 Jahrhundert.)  
Wenn alle Brunnlein fliessen (neu).....Baldamus  
Soprano solo—  
Indian Bell Song (Lakmé).....Delibes  
Lillian Blauvelt.  
Gemischter Chor—  
Abend auf Gogatha (neu).....August von Othegraven  
(Zum ersten Male.)  
Blanche de Provence (eingesichtet von Reinecke).....Cherubini  
(Zum ersten Male.)

Piano solo—  
Pastorale.....Scriabin  
Capriccio.....Scriabin  
Erlkönig.....Schubert-Liszt  
Frau Bloomfield Zeisler.  
Deutsches Heidenrequis zur Erinnerung an die 1870-71  
gefallenen Krieger für Sopranos, Männerchor und  
Orchester.....Heinrich Zöllner

The club, which in its Männerchor is a superbly artistic institution, is not so fortunate in its body of women voices. But what needs it of a mixed chorus? The male body is amply satisfying and rarely powerful and the introduction of female voices makes merely a result in variety without any addition of artistic value. The Gewitternacht of Hegar, whose choral compositions are from day to day becoming a more looked for feature in the concert room because of their rare skill and effectiveness, was admirably sung and showed the fine quality of tone and delicate effects of color attained by this remarkable male chorus to excellent advantage.

In effective contrast the massive chorus by Zöllner, which closed the program, was richly sonorous, broad and spirited, and indeed throughout the entire program the male chorus sustained nobly its fine artistic reputation. From the choral view point the concert was admirable. Orchestrally the work was vigorous and bold under Herr Zöllner's emphatic direction, but frequently lacking in nuance.

To say that Bloomfield Zeisler played the Litolf scherzo from the third concerto in D minor is to say at once that a more dazzling, daring, elastic, vivid performance of a tissue of captivating rhythm and sparkling, melodic grace it would be impossible to hear upon the concert stage. In magnetic mood was she and in scintillant finger and free, decisive wrist. A marvelous performance, perfection in its buoyant, breathless race and flawless technical skill.

Enthusiasm ran high, and was honestly called forth. Lillian Blauvelt was popular as ever, and recalls and encores were in order. A gay audience in its aspect is that of the Liederkrantz, and aside from artistic merit a bright social atmosphere reigning over things in general makes these concerts particularly enjoyable.

## First Carri Concert.

THE first of the series of chamber music concerts given every season by the Messrs. Ferdinand and Hermann Carri took place in Chickering Hall Tuesday evening, November 12. A new quartet for piano, violin, viola and violoncello, in F minor, op. 30, by Hermann Carri, was performed at this concert for the first time.

The quartet consists of four movements, of which the first and last are undoubtedly the strongest. The first movement begins with a strong prelude for piano solo, which leads into the allegro ma non troppo, in which the strings take up the principal motive of the movement, which is strong in character. The second movement, a brilliant scherzo, is particularly pleasing and original, especially the intermezzo for the string instruments alone, while the adagio is full of beautiful harmonics. The quartet

et closes with an energetic, characteristic allegro con brio. Taken all in all, Mr. Carri's composition is a highly interesting work and an excellent addition to our literature of chamber music.

The work was admirably interpreted by the composer, with the assistance of his brother, Ferdinand Carri, violin; Mr. Carl Schoner, viola, and Mr. Phillip Egner, violoncello. Mr. Hermann Carri also played Liszt's transcription of several études by Paganini extremely well, and Mr. Ferdinand Carri gave a fine performance of Corelli's La Follia, and the God Save the Queen variations, by Paganini, the latter of which gave him an opportunity again to exhibit his excellent technique.

The concert closed with a capital performance of Schumann's quartet in E flat op. 47, for piano and strings. The house was crowded and the audience very enthusiastic.

## Notice.

LETTERS and mail matter addressed to the following parties are in this office subject to delivery if called for

Mr. John Marquardt.  
Mr. E. Jakobowski.  
Miss Elizabeth Cary.  
Mrs. William Lawton.  
Mrs. Jeanette Thurber.

## Humperdinck's Works.

FARMINGTON.

Editors The Musical Courier:

BELOW is a list of E. Humperdinck's works published up to 1893. Perhaps Schirmer or Schuberth might bring it up to date.

Respectfully yours, KARL KLAUSER.

Engelbert Humperdinck, whose fairy opera Hänsel and Gretel now attracts so much attention, has published up to 1893 the following works:

Humoreske for orchestra, also an arrangement for piano, four hands.  
Oft sinne ich hin und wieder, song for mezzo soprano.  
Das Glück von Edenhall, ballad, by Uhland, for mixed chorus and orchestra.

Piano score of the same.  
Röseln-Walzer, for piano, with vocal accompaniment (ad libitum).  
Die Wallfahrt nach Kevlaar, ballad, by Heine, for mezzo soprano tenor and mixed chorus and orchestra.

Piano score of the same.  
Winterlied, song for mezzo soprano.  
He also made an arrangement of Wagner's Parsifal for four hands, without words.

**Aix-la-Chapelle.**—The German tour of Judic began at Aix-la-Chapelle with success. Thence she went to Barmen and Leipzig.

**Paderewski's Son.**—Paderewski's invalid son is an unusually brilliant boy, despite his hopeless condition. He is much further advanced in his studies than the average child of twelve, having already mastered four languages.

**Maude Hihill.**—Maude Hihill, a young pianist, who has made a success at the St. James' Hall, London, concerts, is a protégée of Paderewski. Three years ago he listened to one of her recitals, and at his recommendation she became a pupil of Leschetizky at Vienna, under whose tutelage she has since remained.

**Claudia.**—On November 5 Coronaro's much talked of opera Claudia was produced. Three times the work had reached a general rehearsal, twice in Italy and once in Berlin, and three times it had gone no further. Some mysterious and malefic force seemed always to prevent its presentation to the public; now some lady had something the matter with her uvula; now some tenor spread his wings and flew away; or, again, the artists available were inadequate. Coronaro steadily refused to bring it out till it could be done with a soprano suited to the part. At length he found the Claudia of his heart in the American prima donna Signora Chalia, as she is known in Philadelphia, or Cialia, as the Italians translate her name. At her appearance on the above mentioned day at the Teatro Lirico, Milan, she covered herself with glory, and at once took her place as a singer of the first rank. *Il Secolo* writes: "The public called out Signora Cialia, a soprano with a beautiful voice and expressive style," and the *Persuasion* mentioned her as singing with passion and conscientiousness. The opera itself was not received with much favor.

## Notice to Readers.

ARRANGEMENTS have been made with Mr. Chas. S. Syman, of 113 South Third street, Hamilton, Ohio, to have THE MUSICAL COURIER on sale in his establishment. Mr. Syman's store being the headquarters where the leading musicians of Hamilton purchase the latest novelties in music and musical instruments, Mr. Syman shows his usual enterprise by accommodating his patrons and the readers of THE MUSICAL COURIER in placing it on sale in his store so centrally located.

## Watkin-Mills at the Festivals.

THE following from the English newspapers tell the story of Watkin-Mills successes at the festivals:

GLOUCESTER.

MESSIAH.—In Thus Saith the Lord, and Who May Abide, Mr. Watkin-Mills was fully equal to the severe demand on his vocal power and flexibility, as also in The People Walked, and Why do the Nations, the latter given with superb fire and grand tone.—*Birmingham Gazette*.

Mr. Watkin-Mills is one of those exceptionally gifted artists who can be relied upon to give satisfaction in the exacting pieces. In his recent American tour no more signal success was achieved by him than in the fiery Why do the Nations, one of the leading transatlantic journals stating "It is hard to find words to express the masterly style in which he rendered this most magnificent solo." In Toronto his noble rendering aroused applause, which would not be satisfied until Mr. Watkin-Mills complied with the demand for an encore. In his native county of Gloucester he was equally happy in Handel's music. The Trumpet Shall Sound revealed all the best features of his singing in striking colors.—*The Western Press*.

DEDICATION (C. Lee Williams).—The solo part gives splendid scope for such a voice as that of which Mr. Watkin-Mills, the singer selected this evening, can boast. The next work was Schütz's Lamentatio Davidi, the pathetic strains of the bereaved father being grandly declaimed by Mr. Watkin-Mills.—*Daily Chronicle*.

CARDIFF.

SPOKE'S LAST JUDGMENT.—That Mr. Watkin-Mills delivered the bass pieces finely need scarcely be stated. This great singer has frequently taken part in the work, but we should think never to more advantage. His chief effort was, of course, in the solo Thus Saith the Lord, and that thrilling and highly descriptive recitative The Day of Wrath is Near. His solemn, dignified tones, resonant voice, and impressive accents produced a marked impression upon his hearers.—*Western Daily Press*.

ST. PAUL.—The interpretation by Mr. Watkin-Mills of the music of the great apostle was a grand achievement. United to pathos or passion, judiciously modulated, were clearness of articulation and phrasing, fullness and resonant quality of voice, and dignified bearing. No one number can be singled out as better than another, so uniform was the excellence of the whole of his singing.—*Bristol Times*.

LEEDS.

INVOCATION TO MUSIC.—The Dirge, magnificently sung by Mr. Watkin-Mills, of course easily carried off the honors. Among the solos nothing can be more tenderly beautiful than the closing words And Drinketh up Our Tears as Dew.—*Daily News*.

INVOCATION TO MUSIC.—(Hubert Parry.) He has penned one of the most expressive dirges extant, replete with pathos and dignity, and this evening the solo portion was grandly declaimed by Mr. Watkin-Mills, to whose voice it is exactly suited.—*Daily Chronicle*.

DVORAK'S STABAT MATER.—Of Mr. Watkin-Mills, firm, sonorous and dignified, I cannot speak too highly. The bass soloist in this piece has music to sing which can hardly be considered grateful, but Mr. Mills went through it with conscientious and gratifying success.—*Daily Telegraph*.

To say that Mr. Watkin-Mills was worthy of his two famous associates is to give him high praise. The rendering of the bass solo, Pac ut Ardeat, was admirable in its firmness of tone and breadth of phrasing.—*Manchester Courier*.

THE GOLDEN LEGEND.—Mr. Watkin-Mills is an excellent Lucifer. His fine incisive voice forces its way through the heavy scoring, and he suggests the character in various ways with admirable judgment.—*Daily Telegraph*.

Fortunately Mr. Watkin-Mills has a voice of such abnormal power that he is, of living bass vocalists, one of the best qualified to make his voice tell against this tremendous mass of tone. In other respects the singing of the part was excellent, the more so since sardonic humor is not his natural bent.—*Yorkshire Post*.

**Frankfort.**—Kienal's Evangelmann has had great success at Frankfort. The composer was present, and received many calls.

**Berlin.**—At the Theater unter den Linden, Hervé's operetta King Chilperic will be produced next month. The scenery is to surpass all previous efforts of that house, 300 people will be on the stage, the ballet is to be largely increased, and 750 new dresses are being made in Berlin and Paris.



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PHILADELPHIA, Pa., November 23, 1895.

OUR own opera! Sounds well, doesn't it? Well, it is here, and to all appearances it has come to stay! Moreover, it seems as if this opera of our own opened a wholesome era in our musical life, inasmuch as it seems to depart from the race track principles hitherto prevalent in American theatricals. The best! the very best that money can obtain! The merely good be hanged! That seems to be the war cry of theatrical enterprises in this country, where artists are compared like racehorses. But they are not racehorses, of whom only one can win; everyone has some good points, and if wisely selected good artists are liable to produce a more satisfactory, all around performance than some that I have seen given by a set of so-called fancy artists of whom each one had a fancy of his (or her) own, and that at a fancy price, too.

Of course, our opera has its stars, as behooves any well regulated enterprise of this sort, but to tell the truth they are not the best part of the company. Madame Nevada, for instance, has an unusually small voice; it is exquisitely trained, her trills, scales and staccatos are perfectly electrifying, when you hear them, but—as soon as the orchestra rises above the guitar plunk, plunk—you have to listen very closely and it becomes almost a strain to hear her. However, she seems to confine herself to the repertory of the old—and I hope soon bygone—school, viz., *Barbieri*, *Traviata*, *Sonnambula*, and there she is very good, especially as her acting is masterly. She outlined her artistic creed unmistakably by responding to an encore with *Home, Sweet Home!* Whatever elements of home ties, sympathy, association, may be contained in the poem—I venture no opinion on that score—the music is trashy beyond description, and reflects on the ethics of the singer, whether her name be Patti, Nevada, or Emma Abbott.

Much less heralded, but received with a far heartier acclamation, was Mlle. Lovents from the Paris Opera; she sing well, acts well, and is a good, reliable artist all around. Her *Marguerite* was a trifle Frenchy, no doubt, and her train dress on the open square in the second act looked a trifle un-Goethe-ish, but then she is French, sings French, and acts everything most gracefully; her *Queen* in the *Huguenots* was a perfect gem, and the audience was not remiss in acknowledging it.

Miss Tracey has not gained upon repeated hearing, I am sorry to say, and has not kept as *Valentine* what she promised as *Brunhilde* in *Sigurd*. I am inclined to think that the almost total inaudibility of her middle tones, from G to about C, is not due to a defect in her voice, but can be bettered by careful study. As an actress she is very graceful, though inclined to overacting. Perhaps she was not *bien disposé* that *Huguenot* night—*nous verrons* the next time. At any rate she made many a one in the audience think longingly of dear, earnest, talented Selma Kronold-Koert, who, I state it most gladly, is soon expected back from Europe.

Miss Fleming, the contralto, ventured upon the part of the *Queen's Page* in the *Huguenots*, and did right well. She appears with so much modesty that a trifling mistake is gladly forgiven; she needs more experience as an

actress, but her voice is beautiful, and she handles it very well.

Del Puente's reappearance as *Figaro*, in *Barbieri*, was hailed with great delight; he seems as fresh as ever, good in voice, refined in his acting, and yet agile in every motion. The oftener one hears him the more one must realize his wonderful vocal training; he has been singing for a goodly number of years, yet so well directed, so telling, is his every effort that the years seemed to have passed him by without a trace of wear on his voice. I'm sure he did not enter his master's studio with the question: "How long till I can go on the stage?"—that question which Mme. Viardot used to call (as a parallel to the "Oriental question") "the American question."

Of the other members I wrote in my last letter, and have nothing to add; Messrs. De Baeker, Malzac, Lorrain (baryton and bassi) maintain the good impression they made the first night, and Viola (the tenor) has not yet been heard in anything but *Sigurd*, which the public thankfully declined by its nearly total absence on the second night. There was a deep significance in it when they sang in the last act *Il est mort! Sigurd est mort!* and I thought I saw a merry twinkle in their sad-to-be eyes. There is a new tenor, Mr. Jules Gogni, who sang *Raoul* very creditably; his voice is not astounding in any way, but rather sympathetic, and always true to pitch when he refrains from forcing it.

Mr. Hinrichs himself seemed as dissatisfied with the occurrences that happened in *Faust* as the public was; it was one of those off nights when everything seems to go wrong, the chorus running through the ballet, the brass band coming in wrong, the organ behind time, and the chorus behind the scenes ahead of the orchestra, &c., but it was all redeemed in the *Huguenots*, which was a smooth, round performance. Trifling as such stage happenings are they ruin the enjoyment of the whole performance for many, and the greatest care and attention should be directed toward their prevention. If I understand the general feeling here at all it is, as I said in the beginning, not a star opera our public is looking for, but an even and smooth all around performance, and in the *Huguenots* Mr. Hinrichs proved to the great delight of the audience that he can give them to us.

In a few days Miss Kate Bundy gives her next recital; I am truly sorry that propriety forbids me to say here all the good things I think of her; I really think she is an excellent pianist, a fine musician, and a dear, modest girl, but you know very well that I am the last person on earth to say all this, for I'm her schoolmaster and as such, of course, but strange to say, I don't know anything about her. More anon from

CONSTANTIN V. STERNBERG.

### Miss Fay Suggests Jungnickel.

IF Mr. Seidl's engagements at the Metropolitan Opera are so arduous that he cannot spare the time to conduct the concerts of the Brooklyn Seidl Society this winter, the ladies of that organization would do well to give Mr. Ross Jungnickel an opportunity to wield the baton.

Mr. Jungnickel is a studious and broad minded musician who is all the time working at his art, and who keeps ahead of his public. He made a great financial sacrifice last June to give a week of orchestral concerts at the Madison Square Garden, to show what he could do as a conductor, and by these concerts he amply proved his superior ability. Mr. Jungnickel carried on orchestral concerts in Baltimore for a number of years by his excellent business management, and has fully served his apprenticeship.

It is no new thing for him to get up an orchestra and find the wherewithal to support it. He has a dignified and agreeable personality, possesses the art of arranging a beautiful program, as well as conducting it, and, in short, he has all the qualifications for success.

I sincerely hope the ladies of the Brooklyn Seidl Society will take him into consideration, at least, and I am sure he would fully justify their confidence.

AMY FAY.

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### Does Music Train the Mind?

AT the annual conference of the Incorporated Society of Musicians held last week at Dublin one of the most interesting papers was that read by Sir John Stainer on this old and interesting subject.

Sir John Stainer pointed out that music has of late years progressed much in the minds of the public, so that no longer is it looked upon as a profession but little higher than that of acrobaticism. "I remember," said Sir John, "hearing a well-known nobleman relate in a speech at a public meeting that he had when a young man respectfully begged his father to allow him to study the violin." "What, play the fiddle?" said his father, indignantly. "Never; the next thing will be that you will want to marry a ballet girl." The indignation of the father evidently destroyed his sense of proportion, for ballet girls are not in the habit of marrying fiddlers—at least so we are given to understand by eminent authorities.

But the anecdote shows in a succinct form the strange prejudice against music which was the rule, and not the exception, during the first half of this century. Of course one can grasp the point of view of those who object altogether to a man earning his living by performing in public, whether as an actor, musician, reciter or acrobat, and one can even dimly understand that to some minds (of a prosaic sort) it is not quite the thing for a man to earn his bread by writing books, composing music or painting pictures; but no one but the most prosaic of philistines would have all the world lawyers, doctors or merchants, and it is particularly characteristic of philistinism to deny the necessity of the arts to human beings and to glorify what may be termed the useful professions.

It will take us (to such a great extent a commercial nation) a very long while to understand as a nation that man cannot live by bread alone; that culture is not to be obtained by a few years' training at the universities, where an undergraduate, in fact, learns next to nothing that can broaden his mind or deepen his sympathies; that a sensitiveness that enables one to feel that which one's ears or eyes proclaim to be beautiful takes no small part in the cultivation of the human mind. The Greeks believed in this kind of cultivation, and they went even further and insisted on the cultivation of the body by athletics, so that human beings themselves should be worthy of the thoughts they wrote down and the beautiful things they made.

To a pedagogue the question asked in the title of Sir John Stainer's paper will appear beside the mark and even quite unnecessary; for to such a one nothing which does not appeal directly to the reasoning powers of the human being is capable of training his mind. Thus we have schoolmasters who place enormous importance on the understanding of the propositions of Euclid and of mathematics in general; also a grasp of the laws of logic, as laid down in books, is considered of pressing necessity to the youthful mind.

These subjects, with the addition of a knowledge of Greek and Latin, by which means the student does get some grains of cultivation in consequence of having to read the works of some of the greatest poets the world has seen, are held by pedagogues to be sufficient groundwork for the ultimate culture of the human mind, whereas they are only a very small part of its training and deal more with the mere arousing of dormant reasoning power than with real culture.

The great mistake is to suppose that the mind can be trained without also training the emotions, which have a reflective action on the mind itself. A man may have immense knowledge and yet be the most uncultured person on the face of the earth, and in no way be a worthy citizen of the world. His mind may be stocked with the sayings and doings of the dead, but his understanding of the world he lives in will be but meagre if he has never learned to feel; if his mind is shut to the influences of the arts.

For literature, painting, sculpture, and music are not dead things, mere amusements, with no real bearing on life, but the expression, in different forms, of what human beings think and feel of the world in which they live; so that not to sympathize with such expressions of life is to be

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ignorant of the inner existence of your fellow creatures. The arts which appeal more directly to the intellect are good, too; but the general mistake is to suppose that real culture can come through the intellect alone, and that it is even a little dangerous and unsettling to allow the emotions to be acted upon too often and too much.

Now, we will go so far as to affirm that for one man who is cultured enough to feel emotion when looking at a beautiful picture or a noble piece of sculpture or when listening to fine music or when reading a great poem there are at least ten who are quite outside the influence of these things. Indeed, pseudo intellectual culture is one of the curses of the day. In science it leads to a mere smattering of knowledge; in literature to a taste for mere style and logical sequence of sentences; and in music to a worshipping of the dry bones of form, and style as expressed in harmony and melody.

The real aim of the arts, their emotional contents, is lost sight of, and means are apotheosized into ends, simply because the only part of any of the arts which appeals directly to the intellect is the construction. We want to have our minds trained beyond this unvital standpoint; we want to be made to feel as well as see the beauty and ugliness of life, and to sympathize with as well as understand the struggles and sorrows of the human race. Indeed, until we feel we scarce can understand.

It has been necessary to state all this, perhaps even to the wearying of our readers, because we think we see underlying Sir John Stainer's paper the idea that what is called the intellectual side of music is a great factor in the training of the human mind.

This idea, we know not why, is a particularly favorite one with British musicians, and one constantly sees it cropping up in all sorts of places, uttered by all kinds of men. We will not deny that the technical study of music and the listening to it from a technical standpoint are of some assistance in training the mind; but not so much as mathematics are; nay, probably less. The real power of the art in training the mind is that it rises far above these things; that by acting on our emotions, and let us say here that that is the real aim and origin of music, it suggests thoughts which would not otherwise come to us, thoughts which we are quite unable to frame into the symbols of speech.

In listening to a Beethoven symphony, for instance, we feel that we understand the composer and that we are brought face to face with a nature quite other to our own, and, if we be capable of emotion, we sympathize with that nature, its struggles, sorrows and striving after the ideal; so that if we have given up our minds to the spell of music we leave the concert room with nobler feelings than those with which we have probably entered it, and our minds have been cultivated in proportion to the degree in which we have felt the music.

We must not be afraid of the word "emotion"; it is the mainspring of everything in human life, and instead of being suppressed it should be cultivated as much as possible, for it is exactly in this quality that the most of us are wanting. It has its degrees, of course, from the ordinary animal instincts to the feeling which a Beethoven or a Wagner can arouse in us, but the higher type of it is so at one with intellect that the two are inseparable, and it may be said that the great men of the world arouse our emotions by ideas. Now the ordinary uncultivated human mind is quite incapable of this kind of feeling; it is therefore to that end that it should be cultivated, and in this respect music is one of the most powerful of factors in education. It is a mistake to put forward the technical side of the art as that which makes most for the training of the mind, for the value of music is that it trains the emotions and makes us feel ideas instead of only understanding them in an unvital manner.

The education of the human race is through feeling to a very great extent, and there are not wanting signs that nowadays we are beginning to perceive this as the Greeks did many centuries earlier in the history of the world.—*The Musical Standard*.



Subscriptions for the British Edition of THE MUSICAL COURIER should be sent to the London office, 15 Argyll street, Oxford Circus, W., London. Price: Single copies, 6d.; annual subscription, £1. 1. 0.

BRITISH OFFICE OF THE MUSICAL COURIER,  
15 ARGYLL STREET, OXFORD CIRCUS, W.,  
LONDON, November 16, 1895.

ROSENTHAL'S second recital was one of the most interesting events of the past week. St. James' Hall was again crowded with an enthusiastic audience, who insisted on several recalls, and at the end of the program he had to add two numbers. It is the greatest surprise to all musicians that his marvelous technic has developed to such an extent his interpretative faculties. Evidently Mr. Rosenthal is a deep student, and his treatment of Beethoven's Sonata Appassionata was one of the best we have heard in London, and throughout his long program, which included selections from Chopin and Liszt, he showed his well defined conceptions, and each of his readings was most heartily approved.

Musical amateurs are looking forward to his third recital, which takes place on December 9, with keen interest. In the meantime between these appearances in London Mr. Rosenthal is making an extensive provincial tour, giving in all about thirty-five concerts inside of six weeks.

The Queen's Hall Choir, under the conductorship of Mr. Alberto Randegger, gave the first concert of this season in the Queen's Hall on Wednesday evening, when a most interesting program and one seldom heard was brought forward, including Mendelssohn's Athalie and Walpurgis Night and Beethoven's Choral Fantasia. The latter is one of the most enjoyable musical items that we have heard in London for years. It is a pity that it is necessary to have six solo artists and a pianist in order to give this work, which lasts barely half an hour, as the expense of performance is undoubtedly a bar to its frequently being given. The chorus was well balanced and efficient, and the orchestra was made up from the bands of our leading instrumentalists. Some of our well-known soloists were engaged, and I can say that the performance was excellent, an earnest of what we may look forward to in the remaining six concerts.

On the same evening at the Queen's (small) Hall the Gompertz Quartet gave the second of their series of concerts, when the Russian composer, Joseph Miroslav Weber's string quartet, No. 2, in B minor, was performed for the first time in England, and Franz Schubert's posthumous string quartet in G, op. 161, ended the concert, which was interspersed by the cycle of German Lieder by Mr. David Bispham in his usual artistic manner.

Reisenauer gave his second recital last Friday evening, in which this pianist did not reach the high standard that he attained in the recital I reported previously in these columns.

The first concert of the series of British chamber music was given on the same evening, when several works by native composers were given.

A young pianist, Miss Maude Rihl, a pupil of Thalberg, gave her first recital on Tuesday afternoon in St. James' Hall, and I may record that she achieved success in a difficult and varied program.

The first of two Wagner concerts arranged by Mr. Schulz Curtius was given on Tuesday evening, when Herr Mottl came over to conduct. The program included overture to Oberon (Weber), intermezzo from Diana (Resnais), Schubert's unfinished symphony in B minor, and the so-called Wagner program only included the Faust overture and the Walkürenritt, and the second part of Act III. (Die Walküre), with Miss Brema as *Brunnhilde*, and *Wotan*, Mr. Plunket Greene. The second of these concerts takes place on November 26, when Herr Mottl will conduct.

An appeal has been made through the *Daily Telegraph* on behalf of Madame Bodda-Payne, formerly Miss Louisa Payne, who was for years one of the leading English vocalists and who did much for English music by producing operas by native composers, and by her efforts raised in every way the character of the lyric stage. Through unfortunate circumstances she has been deprived of the money that she had laid by, and is now in want.

Probably Sir Arthur Sullivan's *Ivanhoe* will be produced in Berlin next week.

Miss Marie Brema sailed for New York on Wednesday, and Mr. Plunket Greene will leave England the first of the year. Herr Emile Sauer is holiday making in Spain.

Next week will be given over to the celebration of Purcell's bicentenary, full reports of which I shall give in my next letter.

Among the callers at the office the past week was Mr. C. W. Duncan Allen, from Schoolcraft, Mich., who will be here for six months or a year studying with Mr. Hoyte the organ, and in composition with Prof. Ebenezer Prout. He studied before coming to England with Mr. Clarence Eddy, and likes London very much and he is pleased he came here.

F. V. ATWATER.

### Jaeger Writes.

Editors The Musical Courier:

ALLOW me to call the attention of THE MUSICAL COURIER, and thereby the attention of all people interested in singing and vocal instruction, to the latest work of Manuel Garcia, *Hints on Singing*, London, 1894 (Ascherberg & Co.).

After a lapse of fifty-four years since the publication of his *Traité Complet de l'Art du Chant*, Garcia comes forth and presents to the musical world a work which will mark an epoch in the science of vocal instruction and do away with all the diverse and contradictory opinions about the origin of the human singing voice and its different qualities. Any such controversy as took place not very long ago in the columns of THE MUSICAL COURIER, carried on by several teachers of the voice, I deem absolutely impossible after a careful perusal of the text in Garcia's new book.

The old master has been enabled, by indefatigable research, aided by the introduction of the laryngoscope into science, to detect any detail connected with the production of the singing voice, the origin and cause of the registers, qualities, colors or timbres, and to set forth infallible precepts for avoiding and correcting any existing faults in the emission of the voice; in this way amending and completing his own earlier works. The light of truth is shining forth in each line of this admirably clear and intelligibly written little book, any disputable point is finally settled, and no room for doubt left anywhere, for which reason no conscientious vocal teacher can, after a careful study of Garcia's *Hints on Singing*, still cling to other imaginary theories, of which, I am sorry to say, too many have been, and are, afloat.

May now all turn Paulus from Saulus and spread the true gospel of the correct emission of the voice among their followers, for the salvation and glory of our divine art.

FELIX JAEGER.

NEW YORK, November, 1895.



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**Lillian Blauvelt.**—Lillian Blauvelt has received a most flattering offer to make a concert tour in the principal cities of Europe for the season of 1896-7.

**Paderowski Recital.**—Paderowski is to give a recital before the Brooklyn Institute of Arts and Sciences, in the Academy of Music, on the evening of Saturday, December 28.

**Melba Company's New Contralto.**—Miss Jennie Flower Cross, the New York contralto, joined the Melba Concert Company at Pittsburgh last week, to replace Mlle. Bauermeister.

**Ohio Music Teachers.**—The fifteenth annual meeting of the Ohio Music Teachers' Association will be held in Columbus, Ohio, December 26, 27 and 28, 1895, in Y. M. C. A. Auditorium.

**Victor Maurel in Song Recital.**—Victor Maurel is to give a course of three song recitals in Chickering Hall in January. His gifts as a lyric artist are unsurpassed and his recitals will be looked forward to with keen interest.

**Hirschberg Musical Agency.**—This bureau is receiving extensive patronage from concert managers and committees through the country, and has concluded a large number of important engagements for many prominent artists.

**Geselschap Piano Recital.**—A piano recital was given on Wednesday evening, November 18, at the Wellesley School of Music, Wellesley, Mass., by Miss Marie Geselschap, who went through a difficult program from Bach to Liszt, which also included a value of her own.

**First Sacred Concert.**—The first sacred concert under the auspices of the Cathedral Choir, W. P. Schilling director, was given in the College Hall, Scranton, Pa., on Sunday evening, November 17. The choir acquitted itself excellently, La Hache's Sanctus being extremely well sung.

**Capoul and Pizzarello Opera Class.**—Mr. Victor Capoul, in connection with M. Joseph Pizzarello, who will act as musical director, will hold a class in operatic repertoire on the Vaudeville Club stage in the Metropolitan Opera House, which has been kindly offered by Messrs. Abbey & Grau.

**Carlotta Desvignes.**—Miss Carlotta Desvignes, the eminent contralto, has joined the Melba Concert Company, beginning at St. Paul this week. This will not interfere with her Buffalo and Cincinnati engagements in the least. Miss Desvignes has also been engaged to sing *Delilah* in Albany on May 7. The unfortunate news has just reached the singer that her flat in Manchester square, London, has been burned.

**A Lachmund Pupil.**—Miss Helen Robinson, who recently returned from her summer engagement at Bar Harbor with ex-Secretary Whitney's family, appeared again at Mendelssohn Glee Club Hall last week at the Manuscript Society concert. Miss Robinson played with marked success a new rococo dance and valse impromptu by Carl V. Lachmund, with whom she is again studying at the New York Musical Institute.

**Gerrit Smith Organ Recitals.**—The 201st to the 205th of the Gerrit Smith free organ recitals will be given by Mr. Smith on Mondays at 4 o'clock, beginning November 25, in the South Church, Madison avenue and Thirty-Eighth street. Among prominent vocal soloists who will

assist at these recitals are Miss Marguerite Hall, Mrs. Gerrit Smith, Mr. Heinrich Meyd and Master Charles Meehan.

**Not the Fault of His Name.**—Rinaldo Rebagliatti, musician and mandolinist, died suddenly of heart disease at Helena, Mon.

**New Music School.**—Baltimore has a new school of music called the Baltimore Musical Academy. It is located at 7 South Broadway.

**Musical Club.**—Miss Jean Slee, of Morristown, N. J., has organized a musical club which is to meet weekly to discourse the better kind of music.

**Norfolk Organ Recital.**—Mr. J. J. Miller gave an organ recital in Christ Church, Norfolk, Va., on Monday, November 4, assisted by Miss S. Kindred Williams, contralto, and Mr. Hans Mettke, 'cello. The concert was artistically most successful.

**Harlem Oratorio Association.**—The Harlem Oratorio Association, of which Mr. Samuel A. Baldwin is musical director, is to give three concerts during this season in Carnegie Music Hall. The North New York Choral Society will combine with the Harlem organization in giving the concerts. The first will be on January 7, when *The Messiah* is to be given.

**A. Victor Benham's Pupils.**—At the first pupils' concert at the Scharwenka Conservatory on the evening of December 2, Mr. Balcom and Miss Braumann, both pupils of Mr. Benham, will play Beethoven's C minor concerto and Liszt's Hungarian fantasia. Mr. Benham will give a musicale at his studio, consisting entirely of his own composition, on December 5.

**Spohr's Last Judgment.**—At a special service in the Church of the Heavenly Rest held last evening Spohr's Last Judgment was sung with a chorus of thirty-six men and boys, and the following soloists: Albert B. Turner, soprano; William H. Raymond, tenor; Victor E. Schultz, alto, and George E. Gough, bass. Henry E. Duncan was organist and choirmaster.

**Harry Pepper Will Sing.**—Mr. Harry Pepper, the well-known tenor and ballad singer, will give twenty minutes of his new recital, "An Evening with a Composer," at the musical evening to be held at the Brooklyn Club on Wednesday. Mr. Pepper will sing *Kittie Dear*, *The Ferry*, and several other of his songs. Mr. Pepper will also sing on Saturday evening at the New York Catholic Club in "An Evening with the Ballad."

**Mulligan Organ Recitals.**—The second invitation organ recital by Mr. William Edward Mulligan in St. Mark's Church, Tenth street and Second avenue, will take place on Sunday, December 1, at 8 P. M. The soloists at the various recitals will be Miss Caroline Mihr, soprano; Mrs. Chapman-Lindau, contralto; Mr. Harry Pepper, tenor; Mr. J. C. Dempsey, bass, and Miss Emily Winant, contralto. Miss Winant and Mr. Dempsey sing on December 1.

**Van Der Stucken Will Conduct.**—As Walter Damrosch will be on the road with his German Opera Company, Frank Van der Stucken, now conductor of the Cincinnati Symphony Concerts, has consented to conduct the second public rehearsal and concert of the New York Symphony Society, on January 3 and 4, in his stead. Mr. Van der Stucken also had an offer to conduct the annual concert of the Ethical Society, on February 17, but could not accept, the date interfering with his Cincinnati concerts.

**Carl Fiqué's Alliance.**—The directors of the newly incorporated Alliance Musical Society of Brooklyn have elected the following officers: Hiram W. Hunt, president; James P. Philip, vice-president; Charles F. Moody, secretary; Otto Wissner, treasurer; Carl Fiqué, musical director; Emil Collin, librarian.

The chorus numbers seventy-five voices and is to be increased to 100, it being Mr. Fiqué's policy to look for quality rather than quantity in the selection of his singers. Mendelssohn's *Walpurgisnight* and Händel's *Acis and Galatea* are the first works selected for production. The rehearsals take place every Monday evening at Wissner Hall, 204 Fulton street, Brooklyn, where ladies and gentlemen desiring to join the chorus may apply.

ton street, Brooklyn, where ladies and gentlemen desiring to join the chorus may apply.

**Gisela Stoll.**—Fräulein Gisela Stoll, the mezzo soprano of the Damrosch German Opera Company, is one of the most popular and talented artists of the company, possessing a rich cultivated voice combined with a charming personality and grace of manner which will win for her a host of friends. Miss Stoll is a clever actress, and in the rôle of *Ortrud*, in *Lohengrin*, at her recent appearance in Cincinnati, made a decided hit; being quite young, she has a bright future before her.

**Barber Piano Recitals.**—Mr. Wm. H. Barber will give a series of his piano recitals in the following order: Monday, November 25, at the residence of Mrs. J. McIlvaine, 11 West Thirty-sixth street; Monday, December 2, at Mrs. Chas. J. Hudson's, 36 West Fifty-second street; Monday, December 9, at Mrs. P. H. Butler's, 34 East Thirty-seventh street, and Monday, December 16, at Mrs. Muhlenberg Bailey's, 77 Madison avenue. The programs, principally of the romantic school, are arranged with excellent taste and care.

**Gilmore's Band.**—"The new Gilmore's Band is a revelation to us musicians! Victor Herbert has made of it a magnificent orchestra, and it is nothing less!" was what a New York musician of great prominence said to a reporter in New York the other day. And this is in a nutshell the estimate that nearly all the critics have put on Gilmore's of late. The great old band will be here on Friday, November 29, and Augusta people will be able then to judge for themselves. There are fifty artists now with the band.—*Augusta, Me., Chronicle.*

**Mantelli's Accurate Costumes.**—The costumes to be worn by Eugenia Mantelli at the Metropolitan Opera in the rôle of *La Favorita*, on Friday evening next, November 29, will be of a character the most historically exact. The rôle is one seldom dressed correctly, but Mme. Mantelli has studied every detail of the appropriate costume and will appear in perfect harmony with the scene and period. The rôle of *Favorita* is ordinarily one of the most abused in costume of any on the Italian stage.

**Frank E. Sawyer's Song.**—The dramatic song of Frank E. Sawyer, *Ja, du bist elend*, of which the words form a pendant to the text of Schumann's *Ich grolle nicht*, was sung last week at a benefit concert by Francis Fischer Powers. Mr. Powers used the song in London last summer with great success. American friends forwarded the song to Mme. Lilli Lehmann, who used it at numerous song recitals. The same song was given at the Mozart Verein Sunday concert a week ago by Heinrich Meyn. It was written for and dedicated to Mr. Powers.

**Alida Varena.**—This young prima donna has recently returned to New York, where she intends to permanently locate. Mlle. Varena has already earned an extensive reputation in grand opera, but has decided in future to devote her energies exclusively to concert work. With an immense repertoire and extensive study under Mme. Marchesi, augmented with highest criticisms of both American and European critics, a busy season is awaiting her. Several important engagements have already been made by Mr. H. M. Hirschberg, who has her business affairs in hand.

**Another Virgil Recital.**—Recitals by pupils of the Virgil Piano School of Training come so thick and fast that it is almost difficult to keep a record of them. All are of a uniform excellence, and it is therefore almost a tax to search for fresh words of praise whereby to qualify the remarkable performances of these pupils of a decidedly remarkable school. On Thursday evening last, the 21st inst., in Scottish Rite Hall, Madison avenue and Twenty-ninth street, an already familiar list of pupils was heard in an interesting program ranging from Bach to Chaminade and excellently performed. Misses Florence Traub, Paula Schwab, Stella Newmark, Celia Ehrlich and Hyacinth Williams and Messrs. Walter S. Edwards, Claude M. Griffith and Emanuel Schmark were the pupils. Miss Paula Schwab, who has only had two terms of instruction, played Kohler's fourth étude and an air in C minor of Hunten's re-

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**Ondricek's Recitals.**—Ondricek's violin recitals will take place some time in January, the programs of which will prove most attractive, as his repertoire of high-class music is most extensive, and his programs are always tastefully and artistically arranged. He will be heard in compositions some of which have never been heard in this country. Ondricek will not return to Europe until late in spring.

**James Fitch Thomson.**—This excellent baritone, who has been paying a social visit in Boston the past week, has also managed to put in some artistic work in which he has had an emphatic success. The following from among other press notices indicates Mr. Thomson's popularity:

Mr. James Fitch Thomson, the baritone, who was the big success of the last season among the music lovers and the Four Hundred in New York, has been visiting friends in Boston the past week. While here he sang privately for Mr. Emil Paur, Mr. B. J. Lang, Mr. Carl Faeltel, Mr. Charles Dennee and several other musicians. On Tuesday evening he sang before the Apollo Club and was given an enthusiastic reception, his fine voice and style bringing genuine applause.—*Boston Herald, November 17.*

**Mills and Hungerford Recital.**—Silas R. Mills, basso, and Miss Charlotte Hungerford, reciter, made their first public appearance in Kansas City, November 14, on which occasion they had the assistance of Rudolf King, the well-known pianist. The new Lyceum Hall was crowded with a most select audience and the concert was a decided success. Mr. Mills, a pupil of Lamperti and Stockhausen, met with great favor and created a fine impression, likewise Miss Hungerford, who is a valuable addition to the city. Mr. King was remarkably successful in his piano solos and deserves special mention for his artistic accompaniments.

**Marsick's Success.**—Marsick, the famous French violinist, is meeting pronounced artistic success on his tour. The Toledo papers write of him: "A finished player \* \* \* his technic is marvelous \* \* \* the first attack of the bow gave the hearer confidence, it was so decided, firm, and the tone true." \* \* \* and again, "Marsick is an artist of exceptional ability. He combines his splendid technic with great expression and wonderful interpretation \* \* \* Those who had anticipated much in hearing Marsick were not disappointed. Marsick is everywhere received with enthusiasm, and Howard Brockway the piano soloist and accompanist with him, comes in for a large share of praise."

**Manuscript's First Meeting.**—The first private meeting of the Manuscript Society was held on last Thursday evening, November 21, in Mendelssohn Glee Club Hall, when the works produced were by C. H. Mueller, Paul Ambrose, Gerrit Smith, Frank E. Sawyer, Frederic Brandeis, C. B. Hawley and Whitney Coombs. The soloists were Perry Averill and Marguerite Hall. Both sang admirably. Marguerite Hall gave a new song, written for her by Frank E. Sawyer, *Nuit de Printemps*, and song and singer aroused so much enthusiasm that the number had to be repeated. The song is delightful and Miss Hall's luscious voice and sympathetic delivery are admirably wedded to it. The largest audience of any season was present.

**Mrs. Isidor Klein.**—Apparently a most accomplished young star has appeared in Toronto's musical horizon in the person of Mrs. Isidor Klein, who is said to possess a highly cultivated voice of rare sweetness and power which she uses with intelligence and taste. Toward the end of last season Mrs. Klein sang with great success in Massey Hall, Toronto, at the recital given by Mr. Watkin-Mills, and on November 14 she appeared in the same hall together with Lillian Blauvelt and Dr. Dufft, on which occasion she had a distinct triumph. Mrs. Klein's later years of study were under Mr. W. Elliott Haslam, of New York.

**Geo. W. Fergusson's Engagements.**—Mr. Geo. W. Fergusson, the excellent baritone, is exceedingly busy this season. On November 1 and 2 he sang with the Thomas Orchestra in Chicago; on the 4th he gave a song recital in Chicago with Mrs. Hess Burr at the piano; on the 9th a recital at Minneapolis, under the auspices of the University

Society; 11th, recital at St. Paul, Minn., auspices of the Schubert Club; 14th, assisted Miss Ella Dahl, pianist, Steinway Hall, Chicago; 15th, sang a baritone rôle in first production in America of Seiffarth's *Aus Deutschlands Grosser Zeit*, with the Musik Verein of Milwaukee, for which society he created the rôle of *Manassi* last May in Hegar's work of that name. On the 29d he sang Rheinberger's *Christoforus* in the new Carnegie Music Hall, Pittsburgh, and is now gone to Chicago, where two recitals are engaged. In addition to this rapid succession of appearances Mr. Fergusson had to cancel a date with the Amateur Club, Chicago, owing to sickness.

**G. Waring Stebbins' Organ Concerts.**—On Wednesday evening, December 4, Mr. G. Waring Stebbins will begin a series of three free organ concerts in his church, the Emmanuel Baptist, corner of Lafayette avenue and St. James place, Brooklyn. On each occasion he will be assisted by two excellent soloists from New York and Brooklyn.

The dates for the other two concerts are December 11 and 18, being successive weeks.

Shelley's new cantata, *The Inheritance Divine*, will be sung by the choir of the Emmanuel Baptist Church, Brooklyn, on Sunday evening, December 1.

The occasion should be of special interest, as it will be a first production, and the excellent quartet and chorus choir of twenty-eight voices, led by G. Waring Stebbins, the organist and choirmaster, should disclose many of the beauties of the work.

**Choirmaster Requested to Resign.**—MOUNT VERNON, NOVEMBER 19.—There is trouble in the Trinity Church of this city between the pastor, the Rev. Dr. Graham, and William Whittaker, the choirmaster, and the latter has been requested by the pastor to resign at once. Whittaker says he won't do anything of the kind unless the church pays him for his services up to May 1, when his contract expires.

The congregation has as yet failed to take much cognizance of the affair, but it is likely that at a meeting to be held in a day or two there will be a split, and the conflict will be more serious than ever.

The trouble began on Friday last, when the choirmaster was rehearsing the boy choir in the church. The Rev. Dr. Graham entered the church and criticised the singing of the boys, saying that several of them had struck a false note, and suggesting to the director that they be rehearsed in it until perfect. Then, according to the pastor, the choirmaster flew into a towering rage and wanted to know who was running the organ loft.—*Exchange.*

**First Historical Lecture.**—On Wednesday evening, November 30, Dr. Hugh A. Clarke, the musical theorist, delivered in the concert hall of the Broad Street Conservatory of Music, No. 1331 South Broad street, Philadelphia, the first of his course of six historical lecture recitals on the development of music from the sixteenth century.

The doctor treated the subject in a most interesting manner, giving to the audience a discourse replete with valuable information. He had the able assistance of Preston Ware Orem, Mus. Bac., and Stanley Addicks, who gave the piano illustrations in a highly artistic manner, proving themselves thorough masters of the art.

The ancient forms had illustrations taken from the three schools, John Bull, William Byrd and Orlando Gibbons representing the English, Girolamo Frescobaldi and Michael Angelo Rossi the Italian, and Henry Dumont the French.

The King's Hunting Jig, by Bull, and Prelude, and The Carman's Whistle (variations), by Byrd, were both celebrated compositions of their time. The Prelude and Gallardo of Gibbons, Corrente of Frescobaldi, and Henry Dumont's Allemande were examples of ancient dance forms. All of these compositions are polyphonic in character and abound in technical difficulties.

In striking contrast were given two numbers from the wedding music of Jensen, Festsug and Reigen, also Moritz Moszkowski's *Deutsche Reigen*, op. 25, No. 1, and Spanish Dance, Op. 21, No. 2, all the modern forms being for four

hands. The program closed with the celebrated andante and variations of Schumann for two pianos, the finest modern example of this style composition.

**More Grenelli Notices.**—The following are from among the most recent notices obtained by this singer:

Miss Grenelli, the soprano, is a young lady of very pleasing presence, possessing a rich and flexible voice, which was displayed to good advantage in the *Casta Diva* and *He Loves Me, Loves Me Not*.—*Scranton Republican.*

Miss Grenelli's assistance in no small degree adds to the successes of the entertainment. She has a pure, strong and flexible voice, has it under perfect control, and sings with a grace and expression that in themselves are captivating. She evidenced the trained singer by the varied numbers which she essayed—concert, opera and ballad—and although announced but for three numbers was called upon for five, and the audience was only restrained from asking for more out of consideration for the singer.—*Scranton, Pa., Tribune.*

Miss Grenelli is an assistant that becomes a leading figure, for her admirable work commands recognition from the outset.—*Scranton Times.*

**Bloomfield Zeisler.**—There is not a city in which Mme. Fannie Bloomfield Zeisler appears that fails to pay tribute to her remarkable performances. The *Detroit Tribune* says:

After the *Erl King*, which was the last number on the program, the audience was roused to a pitch of rare enthusiasm, and the performer finally returned and played the *Barcarolle* by Rubinstein. Mme. Bloomfield Zeisler's performance last night will be remembered by those who heard it as one of the most brilliant triumphs ever won before a Detroit audience.

And the *Free Press* in its closing remarks emphasizes the above in the following manner:

For the concluding number Mrs. Zeisler essayed Liszt's paraphrase of the *Erl King*, and she gave a wonderful rendition of that forceful composition. Mrs. Zeisler was equal to its most exacting details, and at the conclusion she was cheered and encoored again and again.

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**Tamagno.**—The indisposition of Tamagno was only a slight one, and he has started for his grand tour in Germany, which ends on December 10.

**Paris.**—Three new streets just opened in Paris are to be named after the composer Lalo, the singer Alboni and the poet Leconte de Lisle.

**Strassburg.**—The death of Alphonse Stennebruggen, of Strassburg, is announced. He was born at Liège in 1821, and since 1855 directed at the Strassburg Conservatory the class of harmony. In 1889 the French Government gave him the academic palms, and in 1893 the King of Belgium named him chevalier of the Order of Leopold.

**Weingartner.**—A musician, recently arrived from Berlin, however, blandly said to us, "I do not believe Weingartner would alter a note of Beethoven's music; he is too sincere an artist for that. But with Schumann, of course, it is different, for Schumann was a little mad, you know." The remark will afford an excellent indication of the bent of modern German musical thought.—*London Daily News.*

**Milan.**—The season began at Milan with an ideal performance of *Asrael* at La Scala. It had not been heard in that city since 1889. The second performance was *Aida*, in which the "smallest tenor of the world," Werner Alberti, or, as he now calls himself, Alberto Werner, made his debut as *Rhadames*.

**Sunday Concerts, Paris.**—Elaborate arrangements have been made at the Opéra for the Sunday afternoon concerts that the management intends to give there this winter. The stage will be prolonged to cover the space usually occupied by the orchestra, as for the Opéra balls. Up the stage will be a raised platform. The musicians will occupy the centre and the chorists the two sides. A new scene has been specially painted for the occasion by M. Rubé. For the ballets the front of the stage will be vacated by the musicians, who will take up their position on the platform at the back.—*Paris Herald.*

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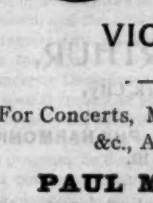
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## NEWARK.

NEWARK, N. J., November 3, 1895.

THE twelfth annual concert of the piano and organ pupils of Mr. Wenham Smith occurred in the Universalist Church Wednesday evening, October 30. The following very excellent program was interpreted in a manner that admits of the highest commendation: Volkmar, Festintrade, D minor, organ, four hands and pedals, Miss Lena V. Egner and Miss Lillian Kriener; Grieg, Peer Gynt (suite D, piano, four hands), Misses Bertha and Lillian Krueger; Raff, Sicilienne, piano solo, Miss Lillian Krueger; Gerri Smith, tenor solos, Slumber Song, Their's Nae Luck, The Night Has a Thousand Eyes, Mr. Raymond Wheeler Smith; Weber, Concertstück, piano solo, Miss Laura P. Ward; Chopin, Scherzo, B flat minor, piano solo, Mr. Louis J. Minier; Meyerbeer, recitative, and aria, Lieti Signori (Huguenots), contralto solo, Miss Florence Adele Mulford; Liszt, Grand Fantasia, Lucia, piano solo, Miss Mina Booth; Liszt, Second Rhapsodie Hongroise, eight hands, Misses Margaret Smith, Dora Koehler, Lottie Bush and Margaret Flynn; J. S. Bach, Fugue, D major, piano solo; Händel, Harmonious Blacksmith, piano solo; Schumann, Des Abends und Aufschwung, piano solo, Miss Ida L. Garabrant; Clay, tenor solos, I'll Sing Thee Songs of Araby, Because I Love You, Mr. Raymond Wheeler Smith; Mendelssohn, Capriccio Brillante, op. 23, piano solo, Miss Lottie Bush; A. Goring Thomas, O Vision Entrancing, contralto solo, Miss Florence Adele Mulford; Liszt, Chromatic Galop, four hands, Miss Mina Booth and Miss Margaret Smith; J. S. Bach, Fugue, G minor (The Great), organ, Mr. Louis J. Minier.

After the Festintrade in G minor the Misses Bertha and Lillian Krueger played the Peer Gynt (Suite I) with fine effect, displaying a good technic and sympathetic interpretative powers. Miss Lillian Krueger also played the Sicilienne, by Raff.

The performance of these young women, both as ensemble players and soloists, was one of the most interesting features of the recital. They have a fine future before them.

Miss Laura P. Ward and Mr. Louis Minier held the interest of the audience by their brilliant performance. I have never heard the Concertstück, by Weber, played in finer form or with more power and splendid intelligence than interpreted by Miss Ward. The Chopin scherzo by Mr. Minier was a brilliant performance. His technic was perfect. The pupils all acquitted themselves in a manner reflecting great credit to themselves and to Mr. Smith. The recital was also made interesting by the vocal solo work of Miss Florence Adele Mulford, who has a contralto voice of good quality, and Raymond Smith, tenor, a Newark favorite.

In A Vision Entrancing Miss Mulford was heard to advantage, the contralto solos of Goring Thomas being especially adapted to her style of vocal expression and tone color.

The Lieti Signori, however, was poorly interpreted; it is much beyond the limitations of Miss Mulford's capabilities. The necessary requisites of that aria are great flexibility of vocalization, purity of intonation and fine style, all of which at present Miss Mulford lacks.

Conscientious study and good training will supply these deficiencies.

The inauguration of the special Sunday evening musical services in the Roseville Avenue Presbyterian Church, under the direction of Mr. Henry Hall-Dunklee, its permanent organist, began October 26. On Sunday evening, October 3, Miss Ruth Thompson, contralto, and Mr. Grant Odell, baritone, were the soloists.

I understand that the well-known Beethoven String Quartet, of which Otto K. Schill, of Newark, is viola player, will in the future be known as the Dannreuther Quartet. What a mistake! The majority of people are better acquainted with the name Beethoven than Dannreuther, and it is under that name the quartet

was formed and flourished. It is to be hoped that the Beethoven Quartet will pause before changing a name of so much significance in the musical world to a comparatively unknown one.

The formal opening of the new three manual organ in the Washington Street Temple occurs next Thursday evening, when there will be an organ recital and concert. Mr. Wenham Smith, the permanent organist, will be assisted by Mr. Max Braun, the former organist, and Mr. William C. Carl, organist of the First Presbyterian Church, New York.

Other concert announcements are those of Mrs. Anita Riote Simmons, soprano soloist of Trinity Episcopal Church, which is dated for Wednesday evening, November 13. Mrs. Simmons will be assisted by Mr. Hubert Arnold, violinist; Mr. Thomas Green, tenor, and Mr. Emil Levy, accompanist.

On Friday evening, November 7, the first season concert of the Peddie Choir will be given in the Peddie Memorial. Mr. Samuel P. Warren will play several organ solos.

On Wednesday evening, October 23, Mrs. Antonia H. Sawyer sang at the musicale given by Mr. and Mrs. Henry Hall-Dunklee at their residence in Roseville. Mr. Dunklee accompanied Mrs. Sawyer in her interpretation of a versatile program. Mr. Claude, cellist, and others assisted.

Wissner Hall continues to become the centre of musical activity in Newark. A number of recitals are in preparation, soon to be given; possibly Julia Rive-King will be engaged to give a concert. Mr. Girtanna and Mr. Youngman, teachers at Wissner Hall, announce a recital, and Mr. F. Mollenhauer, in response to repeated requests from Newark citizens, has established a school of music at Wissner Hall.

NOVEMBER 30, 1895.

The formal opening of Wissner Hall in Newark, under the management of Mr. E. H. Colell, occurred Monday evening, November 18.

There was much to mark this opening as a most auspicious one. The entire building, from warerooms to studios, was brilliantly lighted, while palms, ferns and chrysanthemums adorned the rooms and staircases. A very clever arrangement of electric jets in the window displayed to advantage the handsome Wissner grand and upright pianos.

The important event of the evening was the arrival of Mr. Otto Wissner, who upon this occasion made his initial visit to Newark's Wissner Hall.

One of the largest representative musical audiences assembled this season were listening to an excellently interpreted program in the concert hall above the warerooms, given by Messrs. Girtanner and Youngman, vocal and instrumental teachers, assisted by the Newark Philharmonic Club, Miss Florence Mulford, contralto, and Miss Julia E. Terrell, soprano. Mr. Youngman made an excellent impression by his artistic and melodic vocal expression. The Valentine aria and For All Eternity left little to be desired as regarded tonal beauty and musicianly feeling. Mr. Girtanner proved his ability as an excellent pianist. The assisting soloists were acceptable.

From every point Wissner Hall is a well arranged building. The indefatigable efforts of Mr. Colell and his constant attention to all matters of detail connected with the hall have been rewarded by the most gratifying results.

Mr. James Sauvage, baritone soloist and director of the Peddie Memorial Church Choir, will give his annual concert in that edifice on Friday evening, Nov. 22. Mr. Sauvage will be assisted by Tonzo Sauvage at the piano, and Mr. S. P. Warren, of New York, organist.

Miss Matta Russell, contralto soloist, of the Trinity Congregational Church, Orange, has been engaged to sing the leading contralto rôle of *Ruth* in the dramatized cantata, by Astor Broad, in the Pilgrim Congregational, Harlem, December 5. Miss Russell, who is a very young girl with a beautiful voice, was selected for the part after the trial of a number of experienced singers.

On Thursday evening, November 21, the first season concert of the Orpheus Society, Mr. S. A. Ward director, will take place. Miss Myrta French will be the soprano soloist.

On December 7 the first concert this season of the Ladies' Choral Society will occur in Association Hall. Miss Ada B. Douglass, organist of Trinity Church, will be the musical director. She has been with the society in that capacity since its inauguration.

The Schubert Glee Club, of Jersey City, also announce their first concert in that city November 26.

MME. ANITA RIOTTE-SIMMONS.

The success of Mme. Anita Riote-Simmons at her debut last Wednesday in Association Hall, on Clinton street, was emphatic.

Her first number was Les Filles de Cadix, which was listened to with breathless interest. Each tone was exquisite in its purity and brilliancy. To a rousing encore Mrs. Simmons sang a ballad with exquisite tenderness and feeling. The Godard berceuse was delicate and refined, and one could almost imagine Mrs. Simmons in this song as much entranced as was her audience.

Mrs. Riote-Simmons is a pupil of Mme. d'Arona, of New York. The following relative to Mme. Simmons' work is clipped from the Newark newspapers:

The first recital of Mrs. Anita Riote-Simmons, soprano soloist at Trinity Episcopal Church, was cordially received. In fact during all the musical interval of the evening the young woman's admirers allowed no diminution of their interest in her and her work to appear. Mrs. Simmons' share of the program included Delibes' Les Filles de Cadix, sung in French; a lullaby, by Godard, and Marzials' My Love Is Come. She was also heard in a duo from Gounod's Faust. From a musical standpoint her greatest success was in the duet named, though 'her enforced repetition of Coming Thro' the Rye, which she sang for one of her encores, swept the popular chord in an unmistakable manner. Mrs. Simmons responded to the vigorous encores that followed each of her appearances. Besides these marks of approbation, flowers were handed her over the footlights. Mrs. Simmons must be convinced from her reception last night, if she needed such testimony, that she was permanently established in the goodwill and graces of the local public.—*The Advertiser*, November 14.

Association Hall, on Clinton street, contained all the lovers of music it could comfortably hold on Wednesday evening, when Mrs. Anita Riote-Simmons gave her first vocal recital. She was received with éclat by the large audience. The first appearance of Mrs. Simmons was the signal for much applause. She was third on the program, and her selection was Delibes' Les Filles de Cadix. The reception she got was highly deserved, because her voice showed natural scope and excellent training. Mrs. Simmons opened the second part with Godard's lullaby Jocelyn, and here again she was at her best. Marzials' My Love Is Come was also admirably rendered, and then she and Mr. Greene sang Gounod's inspiring duet from the prison scene of Faust. Her work was a revelation, and the wish was expressed that Mrs. Simmons may be heard in grand opera, for which she is growing every day more fitted.—*Town Talk*, November 14.

There is no harmony among the two musical unions of the city, and they brought their differences before the Essex Trades Council against last night. The Independent Musical Union asked to be admitted to membership in the council, but Delegate Crimpe declared that the council had no right to take any action on the matter. It was stated in connection with this that the members of this union had forfeited their membership in the Newark Musical Protective Union. The representatives of both of these unions were heard last night. There were all sorts of blasts and counterblasts, but decision in the matter was reserved. William Reusch presided.

MABEL LINDLEY THOMPSON.

## MOUNT VERNON.

MOUNT VERNON, N. Y., November 27, 1895.

THE musical season was opened on Friday evening last, November 23, in a very auspicious manner, by the Mount Vernon Musical Society, which gave its first concert to a large and fashionable audience in the Baptist Church. The society was assisted by Mr. Louis Blumenberg, the violoncello virtuoso, and the Meister Glee Singers, a new and welcome addition to the male quartet world.

The work done by the society reflected great credit on its conductor, Mr. Alfred Hallam, the brighter numbers on the program being given with a snap and vim that were quite refreshing, especially so in the opening number, Unfold Ye Portals, from Gounod's Redemption. The choruses from Rubinstein's Tower of Babel were sung in a very artistic manner, but the finished manner in which the a capella numbers of Vogrich and Lassus were sung showed that great care had been taken with the light and shade work which such choruses call for.

Mr. Blumenberg captivated his audience from the start. Each of his numbers was heartily received and encored. At the close of the concert he was compelled to appear again at the request of the mayor of the city and give the audience The Last Rose of Summer. He is a great favorite here and will always be welcomed. The Meister Glee Singers gave a very careful treatment of some of the old favorite madrigals of Beale, Horsley and Bishop. It is very gratifying to find a quartet of male voices taking

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up this class of work so seldom heard. Each of their numbers was well received and enoored. The quartet consists of Mr. Fred Rycroft, counter tenor; Mr. John M. Fulton, tenor; Mr. Alfred Hallam, baritone; Mr. Lewis J. Geary, basso.

Altogether the concert was a great success, and Mount Vernon is justly proud of its new society, which numbers 115 active members. X.

### SAVANNAH.

SAVANNAH, Ga., November 12, 1895.

ON Tuesday evening, the 5th inst., the largest audience of the season assembled at the Opera House at the opening of the season of high-class concerts, to be given under the direction of the Music Culture Club. This was the most aristocratic audience that has ever assembled at the Opera House here, and the same audience will greet all the other artists who will appear at the succeeding concerts.

The committee of the Music Culture Club, composed of the following ladies and gentlemen, occupied the boxes: Miss Emma Coburn, Mrs. J. G. Thomas, Mrs. Jacob Lippman, Mrs. Jas. S. Munnerlyn, Mr. P. E. Rebarer, Mr. I. M. Fleming, Mr. A. Sybrandt, Mr. P. A. Stovall, Miss Cosens, Mrs. Wm. W. Gordon, Mrs. Edw. Karow, Mrs. Emil Newman, Judge W. D. Harden, Mr. T. Lloyd Owens, Mr. C. W. Murphy, Mr. Henry Blum.

The artists furnishing this concert were Mme. Rosa Linde, contralto; Señor Rafael Diaz Albertini, violinist, and Clementino De Macchi, pianist, and I doubt whether a stronger combination has ever been heard here. Each was shown to be a thorough artist in his or her line, and the audience greeted their every appearance most rapturously. The Music Culture Club could not have made a better selection with which to inaugurate its first season.

The other artists who will follow are Sig. Giuseppe A. Randegger, pianist, and Miss Ella Powell, soprano; Mr. Louis Blumenberg, violoncellist; Miss Maud Clay Mills, soprano, and Arpad Lasslo, pianist; Mr. Edward Baxter Perry, pianist, and Mr. Grafton G. Baker, tenor; Mr. Wm. H. Sherwood, pianist, Miss Jennie Osborne, soprano; Miss Mabel Crawford, contralto; Mr. Frank S. Hannah, tenor; Mr. Wm. Derrick, basso, and the Franz Wiczek Concert Company, all of whom it will be seen are artists of the highest rank.

The vested choir of boys, under the direction of Prof. Spencer M. White, was heard at St. John's Episcopal Church for the first time last Sunday. This is quite a novelty here, and the church was crowded at both the morning and evening services. The soloists are W. H. Reaves, tenor, and W. F. Blois, baritone.

The new organ just built for that church was also heard for the first time.

The Festival Choral Society will begin rehearsals next week, and it is hoped that this year's work will be an improvement on what was done last year, which was the poorest since the society was organized. L. L. T. LUDWIG.

### MINNEAPOLIS.

MINNEAPOLIS, Minn., November 1, 1895.

THE Ladies' Thursday Musicales Club held its first meeting for the season of 1895-6 yesterday morning with a full membership attendance and an excellent program, which was given in good form. It was President's Day, and Mrs. H. W. Gleason, who is the president of the organization, read her opening address, reviewing the work of the past year and giving some intimation of what is outlined for the coming season. Serious study and well organized work is to be the order of the year.

The Apollo Club (males) has elected as director Emil Oberhoffer, formerly of St. Paul, who has taken up his residence in this city. Mr. Oberhoffer succeeds S. A. Baldwin as organist and choirmaster at the Church of the Immaculate Conception (R. C.). He is a very efficient director, is full of fire and enthusiasm, as well as educationally qualified to fill the position. That he has been chosen to direct the Apollo Club is sufficient evidence of his standing among the musicians of the two cities. The Apollo Club will give one or two concerts during the season.

The annual opening faculty concerts of the Northwestern Conservatory of Music and the Manning College of Music, Oratorio and Languages took place on the evenings of October 14 and 18. As I was a victim of the gripe I was unable to attend either. This I regretted extremely, for at each school a new vocalist made her first appearance. Later on, however, I shall hear them both, and will record.

Mr. and Mrs. Walter Petzet have established themselves in a home of their own for the winter, and will receive their friends on Wednesdays, giving a musical program the first Wednesday of each month.

W. M. Cross, of the Northwestern Conservatory, has resumed his duties as lecturer and adviser at the Roman Catholic College, Winona, Minn. This, in addition to his work at the conservatory and his private studio, fills up every hour of his time.

H. E. Zoch has a very large class, among whom are some advanced pupils from other cities, and it is by the merest chance only that Acton Horton can have any studio chat with the professor. Mr. Zoch will give the first of his regular historical recitals for the season in a week or two.

The season promises to be a good one for music lovers, as there are many entertainments of superior order secured. Paderewski, Marsick, Sauret, Walter Damrosch and the German Opera Company, Mme. Melba and her company are the treats in store for the stay-at-homes (for Minneapolis has her full quota of absentees in Europe and the South during the winter months). The indefatigable Miss Anna Schone-René, who is instrumental in bringing Melba to our city, has also secured lectures by Mr. Damrosch on each afternoon preceding the opera of the evening.

NOVEMBER 7.

The Percy-Jennings concert, which occurred on Wednesday evening, was in every way a delightful success. The large audience room of the Church of the Redeemer was filled with an ap-

preciative and enthusiastic audience. Mr. Percy, who was here about a year ago with the New York Ladies' Quartet, pleased everyone with his organ playing, and we were all glad of the opportunity to hear him again. He thoroughly understands the instrument, and plays with scholarly understanding and expression. His selections were well chosen and exquisitely played. As an accompanist he is all that can be desired. Miss Jennings (soprano) is a great favorite in her old home in Minneapolis, and was most enthusiastically received. Her beautiful, sympathetic voice has not gained in compass or quality, but she handles it with more skill and delicacy. Her work is more finished, although it was always artistic. Personally Miss Jennings was always charming, but there is a depth of earnestness in the finer phases of her work that reaches to the inmost hearts of her listeners. How absorbingly real her art is to her is seen in every gesture and tone. The woman and the singer are both to be admired in Miss Jennings. Mr. Madden (violinist) never played more acceptably than he did on this occasion. He was in splendid mood, and the tones he drew from his violin were unusually good. He was himself, in very truth, the soulful, pathetic artist, and his work of the evening was thoroughly enjoyable. Miss Holtzermann, who accompanied Mr. Madden upon the piano, did so in a dainty, musicianly manner. Miss Rosamond Hoyt (reader) proved herself a very efficient and talented elocutionist, with great dramatic ability, which, if she chose, could prove profitable upon the stage. The concert was a great success.

NOVEMBER 16, 1895.

Prof. H. E. Zoch gave the first of his always enjoyable piano recitals for the season on the evening of Friday, November 15. The program was an interesting one, and the professor, in happy mood, played well. There was a very large audience in attendance, and every number was enthusiastically received.

I have just listened to the piano playing of Mr. Ernst Perabo, of Boston, Mass., and before I sleep I must record a hearty thanksgiving for the enjoyment provided us by the Ladies' Thursday Musicales in bringing Mr. Perabo to our city. Minneapolis is fond and very appreciative of good piano music. We have some scholarly musicians upon the instrument among us, and we enjoy the artists whose work is well known in other musical centres of the country. Chiefly Mr. Perabo impressed us with his clear, velvety touch, his thoughtful mood and his musicianly interpretations. Mr. Perabo gave two great numbers—Beethoven's sonata in C sharp minor, op. 27, No. 2, and Schubert's sonata in B flat—and seven numbers less pretentious. As an artist it is the spiritual, tender, deeply poetic passages that are the most successfully played. He does not, however, lack in force, as was exhibited in his performance of the March Finale in D flat, by Schumann. Minneapolis scarcely knew, however, what to do with his very grave acceptance of her warm appreciation of his efforts, for he was serious even in his recognition of repeated recalls. Musical Minneapolis cannot sufficiently thank the Thursday Musicales Club for the opportunity of hearing him.

The rest of the program was given by Miss Wentworth (soprano), of Boston, and Mrs. Alma Johnson-Porteous (contralto). Both ladies were in excellent voice and sang well. Miss Wentworth is a recent comer, but with her very sweet voice, so beautifully cultivated, her finish, and style, and pleasing personality, she is fast winning her way to the hearts of her listeners. We hope to keep her in Minneapolis at least for the winter, for she is a welcome addition to our musical forces.

Mrs. Porteous always sings well, and is a favorite. Her work is never faulty, never half done. One is never afraid of her voice or her singing, for she knows how to take care of the one and has musicianly control of the other. There was a large audience in attendance, and the evening's entertainment is one that will long be remembered. ACTON HORTON.

### NASHVILLE.

NASHVILLE, Tenn., November 14, 1895.

LAST night a concert was given in Watkins Hall with Rafael Diaz Albertini, the violinist; Mme. Rosa Linde, contralto, and Clementino De Macchi, the pianist, assisted by and under the auspices of the Jesse French Orchestral Society, that was probably one of the most enjoyable that has been given in Nashville in several years. The program presented was as follows: Elves Overture, Mohr, Jesse French Orchestral Society; Kreutzer Sonata (violin and piano), Beethoven, Sen. Albertini and De Macchi; Amour Viens Aider (Samson and Delilah), Saint-Saëns, Mme. Rosa Linde; Concerto, E. minor, Mendelssohn, Rafael Diaz Albertini; Rhapsodie Hongroise, No. 2, Liszt, Clementino De Macchi; Ave Maria (Cavalleria Rusticana), Mascagni, Mme. Rosa Linde; Rondo Capriccioso, Saint-Saëns, Albertini; Waltz, Rubinstein, De Macchi; Nocturne, op. 9, No. 2, Chopin-Sarasate; Legende, Wieniawski, Albertini; Spanish Love Song, Chaminade, Rosa Linde; Nocturne, op. 27, No. 2, Chopin, De Macchi; Airs Russes, Wieniawski, Albertini.

Albertini's technic was superb and without a flaw, the most difficult passages being played with that correctness and finish that are only possible with an artist thoroughly schooled by years of study with the master teachers. The chief charm of his playing, however, was in the soulfulness and warmth displayed.

Mme. Rosa Linde came to us heralded as America's greatest contralto, and she certainly proved herself to be the greatest that has visited Nashville in many years. Her first number was the most difficult of the three arias of the opera from which it was selected, and the artistic manner in which she interpreted it was extremely artistic. Among some of the encores to which she was forced to respond were Godard's Florian Song; Remembrance, by Luckstone; My Love is Like a Red, Red Rose, and by special request of your correspondent, In Old Madrid.

Probably the surprise of the evening was in the young pianist, Sig. De Macchi. In the accompaniments to the first numbers of the program he displayed artistic skill beyond the usual pianist of a concert company; so his first piano number was awaited with pleasurable anticipation.

No sooner had he played the opening chords of the rhapsodie than his hearers awakened to the fact that this well-known composition, so often hackneyed, was being played in a manner sel-

dom heard. The tempo was quicker, and the interpretation throughout was beyond the skill of a great many pianists we have heard present the same piece before. Instead of the waltz of Rubinstein's called for on the program, he played a Chopin ballade, which was a welcome change, as we do not hear Chopin in Nashville often enough. The entire concert was a treat to the music lovers of this city, long to be remembered, and as there is a possibility of a return engagement in the spring, their reappearance will be most pleasantly looked forward to.

The Jesse French Orchestral Society is an organization of amateurs of more than ordinary ability which has just entered upon its second year of ensemble study. Only the lighter orchestral compositions are within its scope as yet, but its members are rehearsing weekly some of the greater works, among which are the Haydn Military Symphony and Mignon and William Tell overtures, which they hope to be able to present creditably by the end of the season.

They have secured the services of Mr. W. L. Eiseman as conductor, and wish to add to the laurels gained last season, and also build up one of the strongest organizations of its kind in the South.

### ALBANY.

ALBANY, N. Y., November 23, 1895.

PADEREWSKI, the pianist, played in Harmonus Bleecker Hall last evening before a large audience. It is not necessary to go into the performance in detail, as each of his numbers was played as only Paderewski can play. He clearly demonstrated his virtuosity and versatility last evening. Nothing but praise can be given to his work.

Under ordinary circumstances a piano recital is not the most interesting thing to listen to. An hour and a half of piano playing with nothing to break the steady flow of tone from the piano is tedious, and I was surprised at the interest evinced in last night's recital. Not content when the program was finished, the audience refused to move and demanded an extra number, to which demand Paderewski played Rubinstein's Valse Caprice. He was given an ovation, and even when he finished the valse he was forced by the continued applause to bow again and again to the audience. It was one of the most brilliant musical events in the history of the city.

I understand that among the coming musical attractions of a high order that will appear in this city the coming season are the Metropolitan Opera House Company, the Melba Concert Company, Marsick, the violinist, the Hinrichs Opera Company, of Philadelphia, Sousa's Band and Gilmore's Band.

The Albania Orchestra will give its concert some time early in January. The soloist has yet to be announced.

The first concert of the Albany Musical Association will occur December 12.

The members of the Tenth Regiment Band will give a testimonial concert to Leader Augustus Elgin, of the band, as a recognition of his untiring efforts to make the band what it now is—the best band in Albany. The Schubert Ladies' Quartet, of Boston, will participate.

A musical vespers was given in the Sacred Heart Church Sunday evening, in which the choir of the church, the Union Glee Club of twenty-five male voices, under the directorship of Organist James Gregory Mahar, and a picked string quartet—Alfred S. Bendell, first violin; E. Hinckleman, second violin; L. Hinckleman, viola; E. Fasalt, 'cello—took part.

ALFRED S. BENDELL.

### ST. LOUIS.

ST. LOUIS, November 14, 1895.

THE portals of the musical season are now wide open, and the venerable Mississippi metropolis looks with a gracious smile upon an unprecedented activity now prevailing in the temples of the Olympian muses. Opera, piano recitals, music festivals, pompous church celebrations—and the gods of ancient Greece may know what not—are tumbling headlong into the musical arena, as if afraid to come behind time.

Last week was probably the busiest week that has been recorded in the musical annals of our city, which was opened by the Tavery Opera Company, under the musical direction of Herr Martens.

The Sunday afternoon concerts given by our Symphony Orchestra are no longer a theory, but a condition: that is to say, in good American English, they have come to stay. There is not the slightest doubt that they will continue to be patronized and appreciated, provided the quality will remain as now established. Of course this will rest entirely with Mr. Ernst, the director. That he has the necessary capabilities cannot be questioned; whether he will continue to exercise them remains to be seen.

A gala event among the German aristocracy here was the twenty-fifth anniversary of the Liederkreis. Mr. Egmont Fröhlich, the director, had prepared an elaborate program of instrumental and vocal gems; and the president of that society, Mr. Hugo Münch, had provided for a liberal sprinkling of speeches and addresses, customary upon such an occasion. Miss Louisa Fröhlich, however, proved to be the pride and attraction of the evening. She is the fortunate possessor of a youthful, fairy-like appearance, and in addition to this a sweet and well trained voice. The young lady has just returned from Germany. THE MUSICAL COURIER extends to her and the prosperous Liederkreis a cordial ad multos annos!

Mr. C. E. Reynolds, of Chicago, the new organist at the Second Baptist Church, made his initial bow to the St. Louis music confraternity last Tuesday. As this church happens to be one of the most prominent churches of St. Louis, the organist thereof is accordingly considered a prominent musician, the more so since a Bowman and a McIntyre filled this position. Mr. Reynolds gave his audience but one opportunity to judge him as an organist. Had this one number been a prelude and fugue by Bach, it would have sufficed; but a harmless composition such as Guilman's Op. 40, No. 4, did not answer the purpose at all. So



the gentleman of Chicago will have to give us a real "secundum ordinem" organ recital before his professional standing can be established.

And finally we had the Spiering Quartet, assisted by the eminent pianist Leopold Godowsky. It would be an utter waste of time and ink to comment upon the artistic capabilities of these gentlemen. Only Mr. Diestel, the 'cellist, might be a little more discreet in his attacks, and cultivate a dignified self-possession! But this is only a trifle. St. Louis bids them a sincere come again, and soon!

L. KOTTHOFF.

## CHICAGO.

CHICAGO, Ill., November 2, 1895.

IT has been an interesting week, with two great events, and many smaller ones, the most important being the appearance of Fannie Bloomfield Zeisler on Wednesday, when the capacity of Steinway Hall was very severely tried. Her many admirers crowded there for an evening's thorough enjoyment. It proved to be of short duration, however, as the recital timed for 8 o'clock did not begin until half-past and ended at a quarter to 10. Yet what a treat was provided! Commencing with Schumann's Etudes Symphoniques, superbly played, and gaining a double recall, Mme. Zeisler then gave us four examples of Beethoven, the E flat major minuet and bagatelle (op. 119, No. 2), his Chorus of Dancing Dervishes arranged by Saint-Saëns and Rubinstein's arrangement of the Turkish March, both from the Ruins of Athens. After this followed a Chopin prelude (op. 28, No. 6), which one may be pardoned for deeming an error of judgment. When there are so many glorious preludes, why choose one of the least interesting? Even all Mme. Zeisler's genius was insufficient to relieve its terrible tameness. A portion of the audience evidently imagined it to be a pianist's extempore preliminary, while those better informed did not think it of sufficient consequence to take notice, its completion being received in absolute silence. Ready in resources, Mme. Zeisler wisely hastened on to the Chopin scherzo (op. 30), but here again the great artist was not revealed at her best.

A new composition, Theme Variations and Fugato, by Eduard Schuett, dedicated to Mme. Zeisler and presented for the first time, will not enhance his reputation. The theme is dull and meaningless, while the variations are strongly reminiscent of Brahms and Brahms in one of his complex moods. It was entirely unworthy the pianist's power.

The "Ladies' Composer," Moszkowski, was represented by three new examples, also dedicated to Mme. Zeisler; the first, Danse Fantastique, is in his well-known graceful manner; the second, Melodie, a weird little invention, and the third, Capriccio, is sparkling if somewhat frivolous, but at the same time all are deftly put together with the true Moszkowski elegance. After all, what matters this triviality of detail? Fannie Bloomfield-Zeisler was the high priestess and invested all and everything with her wonderful charm of touch. None the less she should not forget that on the principle that one swallow does not make a summer, neither does one masterpiece constitute a recital.

Beyond the Etudes Symphoniques there was nothing in the numbers chosen conducive to virtuosity and which could be called a masterpiece, except one includes Liszt's arrangement of the Erl King, which, as all musicians know, serves only to display a maximum of muscle and a minimum of mind. Mme. Zeisler would not, it is presumed, put forward such a program in Paris, London or New York as a test of her abilities and to run the gauntlet of criticism; why should she then do so in Chicago? Certainly her genius had been unrecognized here before her departure for triumphs abroad. Simply a case of the prophet and his country over again. Fannie Bloomfield Zeisler was as great an artist then as she is to-day, but it must be remembered that Chicago musically is young and at present in the parrot stage. This is the reason possibly that Mme. Zeisler provided only simple fare, catering but for those who are infants musically. Considering that this was her initial rentrée after her glorious successes abroad she might have justified expectation and offered a program better worthy of her brilliant attainments. Mme. Zeisler is evidently averse to encores, as she resolutely refused to respond to repeated demands, except in the case of Moszkowski's Danse Fantastique, which she essayed a second time. In view of the enthusiasm aroused and the paucity of the program it would have been only gracious had she acceded to the request.

Mention must be made again of the Erl King, which concluded the recital. Taken by Mme. Zeisler in somewhat slower time than by Menter there resulted a splendid definition of melody which the latter never accomplished. If Zeisler does not possess Menter's forceful power, neither does she indulge in her pro-

digious pounding. The prestissimo, usually a gigantic jumble, was given by Fannie Bloomfield Zeisler with marvelous clearness.

If some of the more fastidious find occasion to cavil it is at the program, not at the treatment. The fact remains that at last there has arisen what critics have of late declared an impossibility—a woman who can play the piano and who is worthy to be classed with the greatest exponents of the day.

Miss May Lucine Potvin's annual concert on Tuesday in Kimball Hall showed the young lady to be a conscientious and talented worker. Her piano solos were well chosen and admirably played, Brahms, MacDowell, Jensen, Schumann, Liszt, Chopin and Gottschalk all being represented. She was ably assisted by Mr. Ernest Sharpe, Miss Goetz and Mr. Yunker, the last named contributing two movements from Ries' suite (op. 111). The Grieg sonata, with which the concert opened, however, was a mistake and lacked the necessary preparation.

The acoustic arrangements of Händel Hall, in which Paul and Franz Listemann elected to hold their first concert, are of the worst description, and in consequence the artists were at a disadvantage. Nevertheless, it was easily observable that both are exceptionally talented. They have but recently returned from Germany, and are quite young, but from their work on Thursday it may confidently be expected that they will attain a high place in their chosen profession. Paul Listemann, the violinist, essayed the Viennese concerto, No. 4 (D minor), and Hubay's Scène de la Cigale, No. 3, Franz Listemann giving as cello solos Davidoff's concerto No. 3 (A minor), Popper's andante, from concerto in E minor, and Klengel's Variations Capricieuses.

Mrs. Minna Brentano, the soprano, assisted. The audience was small but appreciative.

A benefit was given for Rubinstein Demarest, the eight year old pianist, at Mrs. Henry Hoyt's last evening. He has secured excellent patronage, and it only remains for time to show what this newest prodigy will attain. He had assisting him Clarence Whitehill, whose voice was much praised by Melba; Miss Henrietta Miner, and his teacher, Eugene Eager.

A large audience attended the second matinee of the Thomas Orchestra yesterday, attracted by an unusually strong program, when the opening number is excepted. This, a prelude to the opera Guntram, by Richard Strauss, is ponderous and unworthy to hold a place in the Chicago Orchestra's repertory. Massenet's Vision Fugitive, from the opera Hérodias, came as a welcome relief; but the baritone soloist, George W. Ferguson, once a Chicagoan and now of New York, was unable to do full justice to the intensely dramatic music. It was obvious that he had not recovered from his recent indisposition. However, the declamatory singing of Wagner's Two Grenadiers, in the second part of the program, elicited an encore to which he responded, although his voice by this time showed decidedly the severity of the Wagner effort.

Beethoven's Symphony (No. 7) was splendidly given, as was also the Dvorák selection, but it is in Wagner that the Chicago Orchestra is undoubtedly a glorious ensemble. The prelude to Die Meistersinger was magnificently played, revealing marvelous unity and power and proclaiming that Theodore Thomas is a giant in Wagnerian conductorship.

FLORENCE FRENCH.

## ANN ARBOR.

ANN ARBOR, Mich., November 21, 1895.

THE opening concert of the seventh season of the Choral Union series was given in University Hall by the Thomas Orchestra November 19, when the following program was given: Overture, Dream Music, Hänsel and Gretel, Humperdinck; Symphony No. 7, in A, Beethoven; overture, Genevieve, Schumann; Symphonic Variations, op. 78, Dvorák; symphonic poem, Sarka, Smetana.

The hall, which seats nearly 3,500 people, was crowded, and each number was well received. The Symphonic Variations of Dvorák were perhaps best enjoyed, the continuous applause showing that an encore was desired. Though bowing good naturedly many times, Mr. Thomas refused to lengthen the program. The symphonic poem is a strong number, well scored and containing some striking effects. It is strong in contrast and highly colored. The work of the orchestra in the symphony was not always of the best, the strings at times lacking in precision and unity. The concert as a whole was very satisfactory, and our concert goers will crowd the hall to its utmost capacity when the orchestra again appears in this course in April.

The Choral Union series for the present year is the most elaborate ever planned. The course tickets have been raised to

\$3, with \$1 extra for reserved seats. The course will consist, in addition to the two concerts by the orchestra above mentioned, of a song recital by Madame Clementine De Vere-Sapio; The Elijah, given by the Choral Union of 800 voices, with Gardner S. Lampson and Mrs. Marshall Pease as soloists, and a concert in February by M. Achille Rivarde, violinist, and M. Aimé Lachaume, pianist. There will also be the May Festival, consisting of five concerts; the Kneisel Quartet, of Boston; Mr. Alberto Jonás, pianist, and the Boston Festival Orchestra, with one concert by the Choral Union and orchestra, at which Samson and Delilah will probably be sung. Arrangements are also being made with a famous organist for an organ recital on the Columbian organ.

In addition to this excellent musical series, our citizens will have the pleasure of listening to the Temple Quartet, of Boston, and a concert by Mrs. Geneva Johnstone-Bishop, soprano; Miss Maud Powell, violinist, Mrs. Clara Murray, harpist, and Mr. Von Scarpa, pianist. The Inland League has also arranged several concerts, among others one by the Heberlein Concert Company—H. Heberlein, 'cellist, Anna Louise Gillies, soprano, and Miss Ruth Haven, pianist; also one by Prof. Francis L. York, of Detroit, assisted by R. Hoffman, 'cellist, and Miss Jessie Corlette, soprano. With negotiations pending for other concerts and several operas already billed, this little city is maintaining its reputation as being the leading musical centre of Michigan.

ELSIE.

## TROY.

TROY, N. Y., November 21, 1895.

TROY'S musical season has opened with a rush, and there has not been a week during the past five or six that has not contained one or two events of much importance and corresponding pleasure. Another metropolitan pianist has come to our city, and to him must be given the credit for the first musical event of the present season.

He is Mr. Arpad Laszlo, and has been engaged as exponent of the piano at the Seminary Conservatory of Music of this city. He comes highly recommended, among his friends being Alexander Lambert, of the New York College of Music. The recital given by Mr. Laszlo was his introduction to the Troy public, and the manner in which he received him must have been gratifying. He is a conscientious musician, and makes a friend as soon as an acquaintance. His playing is marked by care and study, and he is entirely free from ostentation and show. He is not only a pianist of prominence, but also a composer of merit. The assisting talent at the recital was Mrs. J. Bartlett Hydrorn, soprano; Benjamin Franklin, tenor, and W. J. Holding, violinist. The accompanists were Miss Clara Stearns and W. H. Purdy. The recital took place in the audience room of the seminary.

Closely following the above recital was the opening concert of the Cosmopolitan School of Music and Art at the Griswold Opera House. Chevalier Don Aurelio Ceruelos, the pianist, is director of this school, and Mme. Godini the principal. At the concert the assisting talent were Hans Kronold, 'cellist, and Signor Bologna, baritone, of New York, and Señor Ceruelos and Mme. Godini were heard, as well as advanced pupils of the school. It was an interesting musical evening, and adds another triumph to the Cosmopolitan School.

The first concert in Music Hall this season by one of our vocal clubs was given by the Troy Vocal Society, Prof. E. J. Connolly director. It occurred November 6, and the assisting artists were Miss Unni Lund, soprano, of Syracuse, and J. Benton Tipton, organist, of Albany. The program, while well interpreted, was rather sombre and not what the people wanted. It was a good concert nevertheless, and was greatly enjoyed by the better musicians present. Miss Lund sang finely and did not cater after effects, but treated her numbers with a true musical intelligence much admired. Mr. Tipton is regarded as one of the best organists yet heard at Music Hall, and his selections were intently listened to. The music played by him was strictly organ music and was so much enjoyed that he was obliged to respond to encores.

Our other singing society, the Choral Club, gave its first concert for the season Thursday evening, November 14, in Music Hall. The club was fortunate in securing talent, and put its best foot forward by engaging Mr. and Mrs. Max Heinrich, baritone and soprano, of New York. Throughout the evening the club sang well, and the members were most heartily applauded. Max Heinrich is a great favorite here, and he was encored again and again. No other artist sings with more feeling than he, and that is the chief beauty of his work. His wife, too, came in for a large share of applause. The club was led, as usual, by C. A. White. C. A. Stein presided at the piano, and Miss Stearns'

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work at the organ was in keeping with her excellent reputation. Not from a local standpoint or local favoritism, but on actual facts, it is very doubtful if there is a better band of the same number of pieces in the State than Doring's Band, of this city. They gave a concert last night in Music Hall, assisted by Mme. Clementine De Vere-Sapio, soprano, and the Dudley Buck Quartet, of New York. It was one of the best concerts that will take place this season, and reflected great credit upon our organization. The playing of the band was superb throughout the evening, and won the heartiest of well merited applause.

The program was admirably laid out and kept the extremely large audience in the best of humor and intently interested to the last number. Mme. Sapio sang wonderfully well, and it is doubtful if ever a singer came to Troy that has better control over her vocal organs than she has. She was encored again and again and proved herself a prime favorite. The Dudley Buck Quartet gave its numbers very well indeed and proved itself to be one of the best male quartets in the country. A little memorizing and not so much confinement to the music would, however, work well in their case. The solos on the cornet by Geo. Doring were artistic in the highest degree, and he received a well merited double encore. We have yet to hear a cornetist come to Troy that plays better.

We are to have Paderewski with us on Thanksgiving night in piano recital, and musical Troy will be in a delirious state until he comes and goes, and perhaps for the usual nine days after.

The Chromatic Club, that made itself so popular by its series of recitals last winter, intends to repeat its triumphs this season, and will give four more recitals. The following talent will appear during the series and much pleasure is anticipated: Louis C. Elson, of Boston, musical lecture; Fannie Bloomfield Zeisler, pianist; Plunket Greene, song recital, and the Kneisel String Quartet.

We are having a beautiful "shake up" in our church choirs for next year, but I have already taken up too much space now.

BENJ. FRANKLIN.

## SYRACUSE.

SYRACUSE, N. Y., November 25, 1905.

OUTSIDE of the studios and class rooms of the local teachers musical matters are extremely dull in this city. Lack of patronage of first-class musical entertainments keeps many traveling artists and combinations away from us, and therefore there is a dearth of really good professional musical performances. Why things are in this deplorable state I will not attempt to explain. Several reasons could be given.

The concerts by the Beethoven Trio Club, Geo. A. Parker, pianist; Conrad L. Becker, violinist, and Emil K. Winkler, 'cello, begin December 2. They were remarkably successful in all particulars last season, and very excellent programs are announced for the three concerts to be given this season. The trios at the first concert are Beethoven, op. 1, No. 1, and one in C minor, op. 37, by Schuett.

A concert given at the First M. E. Church, October 31, by Richard Sutcliffe, musical director of that church, assisted by Mrs. Agnes Champoux, Mrs. Geo. W. Loop, Mr. Geo. A. Roff and Mr. Chas. G. Hirsch, vocalists, and Mr. Conrad L. Becker, violinist, was well attended and received very favorable comments in the local papers. Mr. Sutcliffe's well balanced chorus of fifty voices sang well from all reports. The accompanists were Mr. F. W. Schlieder and Mr. Louis B. Phillips, the former also appearing as piano soloist.

The Symphony Orchestra is preparing for the first concert of the season, to be given in the Bastable Theatre December 5.

Mr. Ward's Madrigal Club gives a concert in Wieting Opera House December 9, assisted by Townsend R. Fellows, baritone, of New York, and John W. Streeter, violinist, of Rochester.

But the event of all events will be the appearance of Paderewski January 6 at the Alhambra. To this recital all look forward with keenest interest.

HENRY W. DAVIS.

## Vocal Follies in Our Public Schools.

PAPER No. 3.

WHILE spending a season in Chicago I was frequently visited by parents who brought their young children with them to have their voices examined. Nearly all of these little girls evinced a fine degree of talent and of musical sensitiveness. Nearly every one had been exceptionally praised by her friends and teachers and the maternal countenances glowed with pride when a phrase sung by me was instantly and correctly repeated.

But the voices were very weak even for their years. Upon examining the throats of several an unnatural swelling of the fleshy under jaw directly in front of the neck was noticed, and two of the most talented displayed an almost convulsive stiffening or setting of the whole throat and neck.

Now the untutored child does not work hard, or even appear to work hard, in singing simple melodies, and naturally some evil influence was suspected. One after the other was questioned, and it soon transpired that nearly all my little visitors belonged to children's classes which were being trained, and severely trained, upon this pernicious principle of soft singing. Two of them had been assured that their musical talents were so exceptional that fame and fortune probably lay before them.

A little later no less than 1,500 of these children were heard to sing in chorus with splendid effect. Their tone was pleasing and their taste had plainly been improved by drill severe and faithful. No sign of straining or forcing could be detected in this large body. How could the fond parents fail to be delighted to hear their darlings make such beautiful effects, render excerpts from the great mas-

ters with skill and at times enlarge or diminish their volume of tone by finely graded degrees.

But 1,500 is a formidable divisor! The quotient, the individual, is, after all, the only vital concern. To improve the one child was the parent's aim, not simply to assist at a grand public exhibition.

The principle upon which they were trained was the same one that has been resurrected here and now stalks in our schools, the harmful principle of soft singing. The natural expiratory effort was checked and its cord stretching power impaired; the whole normal process was disturbed most abnormally, and, of necessity, false and injurious efforts of throat were introduced, prominently those which so observably swelled the throats of my callers.

So serious in its results did I find this error that I referred to it in the Musical Congress at the World's Fair. As I was leaving the hall, after my address, the presiding officer asked whether I had not something special to say. This grave fault sprang instantly to mind and was commented upon. Without doubt, this vocal error has checked the growth of the average solo or chorus singer of Chicago's present day, and the same disastrous results will, in the future, be felt in our own city.

For the chorus singer at early maturity is not able to resume those natural functional habits of throat which should be the main dependence. The weakness of the feminine middle range is encouraged. The supreme effort of the throat to make the soft tone pure loosens the voice box (larynx) from the neck portion of the spine directly behind it, and with the loss of resonance comes the feeble stretching of the cords. The outlay of muscular force is greater; the effect upon the vibratory material becomes less.

The young lady who has passed through such training approaches the private teacher with her instinctive vocal habits sadly disturbed; for there is a natural, functional process of voice common to all who speak or sing. It is a fact that the most artistic singing employs all the muscles of speaking; there is not one that is neglected. How, then, does the elaborated musical process differ from the artless speaking one?

For one thing, it doubles or even quadruples the power of many of the vocal muscles of ordinary speech. As I enlarge and beautify the tone I must in some way increase the power of the vocal efforts and augment the overtones. The natural functional exertions for ordinary conversation must be quadrupled in force. Of this most material fact there are countless evidences. The public voice does not ooze though the slackened fauces; it is sent through with vigor, propelled by an expiratory compression many times exceeding the passive recoil of chest or abdomen. Let the reader try for himself: Fill the lungs to their utmost comfortable capacity; so hold them for a moment, chest expanded or abdomen pushed for as you may properly or improperly prefer—then collapse with the utmost suddenness, instantly checking every muscle of inspiration. Do this again and yet again until convinced that you have neither added to the general recoil nor checked it in the least degree; then repeat and let the expiratory air thus furnished produce an *ah* tone at any pitch. You will probably receive a mental shock, but not a vocal one, for the *ah* will be foolishly faint and so breathy that a whisper will be suggested.

This is right to the point. For the disciples of soft singing, with but few saving exceptions, insist upon a reserving of the breath, a holding back, a gradual letting down of the swelling chest, or a gradual subsidence of the billowy abdomen, because, forsooth, the shrinking throat will be jarred or the reservoir of air will be too quickly exhausted. "To sing on only the first half of my breath!" said a pupil of this school a day or two ago, "That was a job, but I did it!"

As was earlier intimated, it is apparently reasonable to suppose that this holding back of the breath will lengthen the time of its entire escape; but the testimony of experts declares that the weakening of the breath pressure leaves the vocal cords so inordinately far apart that the airy outflow is more rapid and more brief during tone. Precisely the opposite advice should be given; the scholars should be taught how to apply a firm breath pressure by muscular efforts in reality generous, in appearance and sensation so free, so comfortable and pleasant that the idea of extreme gentleness is given both to the singers and the hearers.

Another piece of current advice to the public scholars is also reported, not so harmful as soft singing, but surely injudicious. The scholars are never allowed to sing below a pitch which appears to be about the middle G. No other reason for this rule can be guessed except the fear of the so-called break, which usually appears just below this level.

If the delusion is that this change of throat action can be avoided by shunning the place of its occurrence, a forlorn hope is indeed being fostered, for this very same practice of soft singing so far hampers the vocal process that precisely those muscles which cause the break must all the time exert themselves disproportionately for all tones, high and low. No one will pretend that the voice below G should be wholly tabooed. Few melodies compass less than a full octave, and the average height at which the strains of the simplest tunes must soar if their lowest allowable dip is the middle G would try the youthful throat

severely, would compel the faulty actions already indicated and habits difficult to be removed.

No! better that the little ones were allowed to sing away according to their own sweet wills, with only the salutary warning against shouting and overexertion. It is true that little children frequently exhibit the "break." I have heard a little tot of four summers display a beautiful specimen of the grace in a Sunday school solo. Even Scalchi could not have improved upon it. But the let alone principle does not cause it to vanish or diminish.

Of course there are improving and reforming practices which could be applied were the teachers properly trained to teach, and were the exigencies of the general curriculum of study not obstructive; but a large proportion of the scholars would improve even this treacherous part of the compass considerably by frank, outright singing of songs and vocalizing of easy passages. Such exclusion of the lower notes does not have the argument in its favor that mere disuse will hold the fault in abeyance during the pliable years of school. In flat contradiction, the error would be fastened and riveted beyond repair if high and soft singing furnished the blows.

From what has been heard incidentally the impression is created that there is no efficient teaching of sight reading in our schools. Is not this whole department of voice of importance enough to demand greater care and more advanced methods?

JOHN HOWARD.

318 West Fifty-ninth street, New York City.

## Clung to His Fiddle

HE was a "reg'lar" mountaineer, and was one of a gang of violators of the revenue laws that had just been led into the county jail. He had the proverbial long, lean and lank form, his coarse sandy hair hung in matted locks over his shoulders, and from his chin there dangled a bunch of whiskers. His clothes were loose and ragged, huge patches stood out in relief from his jeans, and altogether he was so loosely jointed that at every step one was afraid that he would go to pieces.

It is the custom at the jail to search every prisoner and relieve him temporarily of his belongings. When this particular gang of shiners filed into the office and when the officials began to search the others it was noticed that the one above described, who, by the way, gave his name as Israel Stone, had a green bag under his arm and was hugging it pretty closely. When Israel's time came the turnkey made straight for the bag. But Israel held to it like grim death.

"Say, stranger," he said, "please don't take it," and a soft light came over his rough face and his hard voice became mellow.

"Well, what is it?" queried the jail official.

"Oh, it's nuthin'," answered Israel, and the red mounted to his face. The curiosity of the official was aroused. It surely must be something that possessed extraordinary value to the owner.

"Well, if yer want to see it I reckon I'll have to show it," reluctantly yielded the mountain man. Slowly he undid the strings of the bag; gently he slipped his hand down into its green depths and trembling brought forth an old red fiddle. As he pulled it out and its cracked sides and its worn strings came into view, the face of the old shiner glowed with that light that comes to the face of a girl when she hears for the first time her lover's confession.

"And now won't you let me have it with me?" eagerly asked the man.

When the officer told him that he could not take it in the cell, the man started back and covered his face as if warding off a blow.

"Why, stranger, I can't do without it. It's all I've got in the whole world. Mandy's dead and lyin' under the rocks in old Cumberland; Sallie's good as gone, fur she's runned away from me, and de ole red fiddle is all the company I've had up thar in that ole cabin all these years. For four long years it has talked to me. It has brought every night a sight of de ole woman and de face of dat gal who runned away. Its sound has played all around old Sharp Top Mountain, and more than once it has thrown off de revenues. It's de dearest thing in the world to me, and fur God's sake let me have it! It will bring me back to de ole home in de mountains, and de ole woman will talk to me again."

As he finished his pathetic appeal tears were coursing down his bronzed cheeks. He had thrown his whole soul into the plea, and he stood with streaming eyes. For him the decision meant happiness or sorrow for his imprisonment. The jail officials were touched, and they told him that his wish would be gratified. Tenderly he put the fiddle back in the bag and, placing it under his arm, marched into the long corridor with the tread of a conqueror. That night through the barred walls of his dreary cell there floated the sounds of the violin. And in the music he was again living in the old cabin in the mountains, the voice of Mandy was sounding in his ears, and through the dark cell the tall peak of old Sharp Top Mountain was gleaming gloriously in the setting sun.—*Louisville Times*.





THE first week of grand opera in New York has come and gone, and the creaking machinery of the huge Abbey & Grau organization is well oiled and running smoothly. Last week and on Monday night the display of gowns, diamonds and fashionable nudity was truly brilliant. The Horse Show never glittered with so many buds and gems, and the season has begun in a blaze of glory. Yet the performances were not all that could be desired by critical ears, which is of course excusable on the score of newness of many of the singers and of the season. One satisfactory thing we must record: There was an absence of hysteria on the night of Calvé's rentrée, a fact that surely pleased that great artist. Her work was so sincere and solid that it was recognized in a legitimate fashion and not with an accompaniment of the old circus applause.

Calvé is simply delightful. If she continues on the lines of her first Carmen performance last Wednesday night she will make us forget all about her spoilt child antics of several years ago. She did play the gypsy girl with enough diablerie, but that is the one quality she always readily summons, so there need be no fears on that point.

It is to be hoped that she will not listen to advice and again let herself loose in the old style. Carmen was doubtless a vicious romp, but the artistic presentation of Prosper Mérimée's character need not be made with the accompaniments of a brass band.

Calvé has toned down nearly all the extravagances of former seasons and now gives us a much more artistic picture. Her robing is too rich for the cigarette girl of Seville, but she will doubtless change all that. She is now a lovely ripe flower and her eyes are poems of passion and caprice. She sings with more finesse, and in the matter of phrasing and rhythm is more careful. A nicety in execution and a surety in intonation are the gratifying results. Her top notes, formerly squeezed and ashade flattened, are free and pure and her voice is as fruity as a rich, ripe peach. It has never been so full of color and charm before.

Madame Frances Saville, the young woman who sang Juliette, Micaela and Violetta last week, is a native of San Francisco. She is a daughter of a violinist and operatic conductor, Simonson by name, her mother being a soprano who was a member of a French opera company. The family settled in Australia, and later the daughter was sent to Paris, where she studied singing. She made her début in Brussels in Romeo et Juliette, and has traveled as prima donna of an operatic organization in Australia. Her engagement is only for two months, when she returns to the Opéra Comique, Paris.

So far she has not disclosed any remarkable qualities as a singer or actress. She is well trained and her temperament is far from volcanic. Yet she has temperament, and gives one the impression that her vocal resources have not been fully explored. Her voice is light, rather expressive, agile, fairly warm in color. She is musical, yet her intonation is not perfect. The fault may not be her ear, but in her method of tone production. Saville has a sweet, engaging personality, and her success has been unquestionable.

#### Carmen.

Bizet's masterpiece—a masterpiece among masterpieces—was sung for the first time this season last Wednesday night at the Metropolitan Opera House, and in French. The conductor was Enrico Beignani. The house was crowded, and was well bred enough not to interrupt the singers with noisy, idiotic applause. The performance was a good one, but not specially brilliant or noteworthy. Calvé was of course the drawing card, and bids fair to remain as such for the season. She returns to us in better voice, and her first act was free from the reckless, hoydenish and flamboyant flavor we knew so well and deprecated so much. She suggested it all, but the symbols she employed were more subtle. Her singing of the Habanera was fine and forcible. It was transposed a tone higher and taken with increased rapidity. This did away with the languorous drawling and too sensuous lingering on each note. There was less rubato, and the entire interpretation gained vastly on the musical side.

The Seguidilla she sang with the old witchery. Some of her mezzo voce effects were delicious. The strange, mysterious measures in which she bids José abandon all and join her over there—là bas—in the free, vast, wild life, in

that she was wonderful. Her "là bas" was like the lovely tone of Mr. Vandenberg's oboe.

Fault must be found with a certain over emphasis—a certain self-consciousness—an appeal to the audience, which diverted one's attention from the character to the singer. Otherwise Calvé's Carmen is the same vital characterization, full of glamor and sensuous life.

She introduced some new "business," and she was broadly gay, coquettish, and even jocose. The card scene, which should have evoked enthusiasm, went to feeble applause, and it is the most sincere and intense thing she does in the opera. She dressed differently in the second act, but we prefer the old quilted skirt to the very modern ball room yellow gown. It looks too modern.

Calvé indulged in one slip of memory and in a bad place. When she sang the gypsy song the brass off the stage unsettled her rhythm and she lost her cue. The oboe obligato fills in the phrases in this song, as few singers give it in its entirety.

Calvé was certainly not in her most brilliant or diabolical mood, but she made a most distinguished success. It is the same scarlet-lipped and mobile-hipped Calvé of two years ago, and she exerts the old dominion over the audience. A rare, singular artist is Emma Calvé.

The Don José was an agreeable surprise. We all know and are sick unto death of those fierce little "lily lunged" tenors who scream in delirious white tones and are so unmusical. We got several during past seasons, and it is a relief to encounter in M. Lubert an artist who is musical and who knows how to sing. His voice is not large, and at times it is open in quality, but he has temperament and acts with intelligence. His Don José was a trifle melodramatic, especially in the last act, but he made an excellent impression, and in the beautiful duo in the second act with Calvé, he honestly came by his share of the applause. Lubert sings with much taste and tenderness, and is an acquisition.

Maurel as the Toreador was a disappointment. He was too magniloquent, even for such a vain, boastful fellow as Escamillo. He has little voice left, and the tiresome entrance song did not show him off to good advantage. In the last act he sang that exquisite little lyric very musically, but as a whole his Escamillo will rank far below his incomparable Don Giovanni, Iago and Falstaff.

M. De Vries, despite a tendency to "throaty" singing, was capable as Zuniga, and the Dancairo and the Remendado of Carbone and Rinaldini are capital characterizations.

The quintet was sung with much spirit, but there was some fainter choral work in the first act. In the second act unsteady rhythms predominated.

Frances Saville was the Micaela. She got a recall after the familiar solo in the third act. Her reading of the part was not extremely illuminative. She sang with warmth, but her pitch was again wobbling.

The set in the third act was beautiful, the lighting being especially effective. The ballet was pretty.

A good Carmen, but on the whole not especially exciting. We append the cast as a matter of record:

Carmen.....	Mme. Emma Calvé
Frasquita.....	Mlle. Bauermeister
Mercedes.....	Mme. Van Cauteeren
Micaela.....	Mme. Frances Saville
Don José.....	M. Lubert

(His first appearance.)

Zuniga.....	M. De Vries
Dancairo.....	Sig. Carbone
Morales.....	M. De Longprez
Remendado.....	Sig. Rinaldini
Escamillo.....	M. Maurel

(His first appearance in this character.)

Première Danseuse..... Mlle. Giuri

#### Lohengrin.

Lohengrin was sung in Italian on Friday evening. Anton Seidl conducted and the house was crowded. The performance was both brilliant and interesting, and although an absurd story was circulated about Nordica thinking too much of Isolde to the detriment of Elsa, she has never sung the rôle better in this city, barring a certain lack of tonal volume. Mr. Seidl conducted vigorously, and there was a snap about the first act which signified the presence of musical ozone in the atmosphere.

Nordica was admirable. She looked very lovely and her work was artistic and satisfying. In the second and third acts she was especially graceful, and we know of few singers to-day before the public who can command such tone production. She sang with more poetic warmth and abandon, and dressed the part richly and becomingly. There was more enthusiasm on Friday evening than at the previous performances.

Jean De Reszké's Lohengrin was a masterful presentation of the character. It was almost beyond criticism, and in gallant bearing and beautiful singing Jean was the same unapproachable artist.

Edouard De Reszké was a stately and sonorous Frederick the Fowler.

Mantelli gave us the same Ortrud. She was a trifle exaggerated and melodramatic in gesture, and she dragged the tempi in act second; but she sang with plenty of fire, and her impersonation, while very Italian in coloring, is at least dramatic. Ancona is not a great Telramund. He

acted and sang with fervor, although the vibrato is proving a deadly foe to his intonation.

The chorus was often off pitch, but the stage groupings were very creditable. Here is the cast:

Elsa di Brabant.....	Mme. Nordica
Ortrud.....	Mme. Mantelli
Enrico L'Uccellatore.....	M. Ed. de Reszké
Federico di Telramondo.....	Sig. Ancona
L'Araldo Del Re.....	Sig. Vaschetti
Lohengrin.....	M. Jean de Reszké

At the matinée Carmen was given, and again before a huge auditory. Calvé was in superb form, but until the close her listeners were apathetic. She got stirring applause after the opera. Marie Engel was a pleasing Micaela.

Saturday night, popular in price and selection of opera, La Traviata was sung in the following cast:

Violetta Valeri.....	Mme. Frances Saville
Annina.....	Mlle. Bauermeister
Flora Bervoise.....	Mme. Van Cauteeren
Giorgio Germont.....	Sig. Ancona
Gastone.....	Sig. Vanni
Baron Duphol.....	Sig. Viviani
Marchese D'Obigny.....	Sig. Rinaldini
Dottore Grenvil.....	Sig. De Vaschetti
Alfredo.....	Sig. Russitano
Première Danseuse.....	Mlle. Giuri

Saville had the success, the audience recalling her after her Sempre Libera. She sang A Fors è Lui agreeably and in good taste, but she nevertheless sharpened at the close. She sang with lots of brio, and she certainly has magnetism. She was pretty to gaze upon, and she made an impression.

Russitano's Alfredo was a "white" and rather weak assumption. He costumed hideously and did not sing with an overplus of fervor. Nor was Ancona in the best of voice, although Di Provinza was encored and repeated. The music is by Verdi, but not the Verdi of Otello and Falstaff. Beignani conducted and the chorus sang with abundant virtuosity. The revival of these old, outworn operas is hardly wise; it is certainly not interesting.

This was the double bill last Monday night:

#### PHILEMON ET BAUCIS.

Baucis.....	Mme. Marie Engle
Philemon.....	M. Mauguere
Vulcan.....	M. Castelmary
Jupiter.....	M. Plançon

Followed by Mascagni's opera

#### CAVALLERIA RUSTICANA.

Santuzza.....	Mme. Calvé
Lucia.....	Mlle. Bauermeister
Lola.....	Mme. Mantelli
Alfo.....	Sig. Ancona
Turiddu.....	Sig. Russitano

Calvé's Santuzza is her greatest performance. It is now a wonderfully elaborated study in peasant life—passionate, dirty, sad and depressing. It is manifestly impossible to use the same symbols of expression in music drama as in drama without lyric accompaniment. Yet Calvé, who has modeled herself after the great Duse, trenches dangerously upon the domain of realism. Her Santuzza is a true daughter of the soil, and if she had emigrated to New York would have lived in that squalid and picturesque quarter once known as Mulberry Bend.

She sang her first song to mamma Lucia with infinite pathos, and in the C minor duo with Alfo she stirred an apathetic audience into enthusiastic cheers. She was sadly handicapped by the Turiddu, who has not the physique or dramatic expression fit to cope with such a wonderful artist as is Calvé. The scene with Lola therefore lacked dramatic climax, and while Russitano earnestly strove to make his points he really killed the situation.

Ancona was a satisfying and artistic Alfo. His entrance song, with its Carmen flavor, was sung in tune and his part in the duo with Santuzza very effective. It is the best thing that he has done here except his Tonio in Pagliacci. Strangely enough, Del Puente, who is past his prime, gave us the best Alfo, as he did the best Rabbi in L'Ami Fritz, not to speak of his matchless Escamillo.

It is the age for the triumph of fifty year olds, as they say on the turf. Look at Jean de Reszké and Victor Maurel!

Mantelli was a creditable Lola, and the chorus sang with precision and vigor.

Gounod's pretty and wholly innocuous curtain raiser was sung with much finish. Plançon was a superb and sonorous Zeus, and Castelmary, the glories of whose voice has fled, a reliable Vulcan. Marie Engle, a prima donna in miniature, sang with taste and surety. Her voice is tiny, flexible and pleasing; her staccato bird-like, and her personality girlish and charming. She made much of her opportunities, and she won legitimate applause. Mauguere was Mauguere.

Beignani conducted, and the house, considering the nasty weather, well filled. This is the scheme for the balance of the week:

This evening, Tristan und Isolde (in German).—Mmes. Nordica and Brema, MM. Ed. de Reszké, Kaschmann (rentrée), Mirsalis (début), De Longprez and Jean de Reszké. Conductor, Mr. Anton Seidl.

Thursday evening, Thanksgiving Night, extra performance of Bizet's opera Carmen (in French).



Friday evening, November 29, revival of Donizetti's opera *La Favorita*—Mme. Mantelli and Mlle. Bauermeister; M. Piançon, Sigs. Ancona, Vanni and Cremonini (first appearance). Conductor, Sig. Bevignani.

Saturday afternoon *Tristan und Isolde* (in German), with the same cast as on Wednesday evening.

Saturday evening, *Faust* (in French)—Mme. Frances Saville, Mlles. Bauermeister and Olitzka, and MM. Piançon and De Vries, Sig. Viviani and M. Lubert. Conductor, Sig. Bevignani.

Sunday evening the usual popular concert will take place with Brema, Rivarde, the violinist, and Ancona as soloists.

#### First Operatic Concert.

The first of the series of popular concerts at the Metropolitan Opera House occurred last Sunday night. Anton Seidl conducted the orchestra. The program was this:

Grand Polonaise.....Mascagni  
Prelude to *Ratcliff*.....Mascagni  
Prelude, Recitative et Air de Don Carlos.....Verdi  
M. Piançon.  
Violin Concerto (Andante and Finale).....Mendelssohn  
Herr Frans Ondricek.  
Nocturne from *La Navarraise*.....Massenet  
(First time)  
Elizabeth's Prayer, Tannhäuser.....Wagner  
Mme. Frances Saville.  
Dreams.....Wagner  
(Orchestration by Svendsen.)  
Grand Air du Châlet.....Ad. Adam  
M. Piançon.  
Witches' Dances.....Paganini  
Herr Frans Ondricek.  
Overture, Bohemian Carnival.....Dvorák

The attendance was large and demands for encores copious. The Mascagni prelude is a mélange of Cavalier Rusticana with the same old harmonic trickery and orchestral coloring. The opening phrase is Chopin's. The Massenet nocturne is prettily scored. Piançon had to respond with *The Lost Chord*, sung in English, and *The Two Grenadiers*.

Ondricek was not in the best of humor with the concerto, and did not give a distinguished reading, but in his first encore, *Wieniawski's Légende*, and in the Paganini numbers he did some astounding things. His technic is remarkable, and his skips, octave harmonics, staccato and finger velocity were literally sensational. He was recalled a half dozen times. Saville was not at ease in the Wagner number. She sang Tosti's trashy *Good-Bye* as a recall piece. Isidor Luckstone and Amherst Webber were the accompanists. The affair musically was rather trite and tiresome.

#### Dannreuther Quartet Concert.

THE first concert this season of the Dannreuther String Quartet (formerly Beethoven) was held on Thursday evening last, the 21st inst., in Chamber Music Hall, when Gaston Dethier, pianist, and H. Riedrich, 'cellist, assisted. The program consisted of a new quartet of Anton Arensky in A minor, for violin, viola and two 'celli (first time in America), dedicated to the memory of Tchaikowsky; Joseph Suk's A minor quartet (new), for piano, violin, viola and 'cello, and the theme and variations from Schubert's D minor quartet, *Death and the Maiden*. This cast the program all in a minor key, but from the standpoint of performance the quartet was in a major mood of vigor and spirit, for it has not been heard to better advantage in any previous season.

The allegro appassionata and allegro con fuoco movements of the Suk Quartet were played with admirable force and sweep and a technical fluency which showed no weak places. In this Mr. Gaston Dethier played piano, and did so with great smoothness and delicate taste. Indeed, it would appear that as a genre pianist—the light and romantic genre—Mr. Dethier might make even a greater success than as an organist.

The quartet, heard in its own complete ensemble in the Schubert work, showed a delightful tone and a unity of purpose wholly sympathetic. Phrasing and color were intelligently treated. In the Variations sur un thème de l'Arensky quartet, in which Mr. Riedrich assisted with the second 'cello, the taste and finish were particularly delightful.

A good sized audience of representative quality was present, and was liberal in its judicious applause; the second concert will take place on Thursday evening, January 23, also at Chamber Music Hall, when the Quartet will be assisted by Mr. Paolo Gallico, pianist.

**Clara Bell Bagg.**—A concert will be given on Tuesday evening next, November 26, in the Hotel Brunswick, Fifth avenue and Twenty-seventh street, by Miss Clara Bell Bagg, pianist, assisted by Signor A. Montegriffo, tenor; Mr. Richard Arnold, violin, and Mr. Louis Blumenberg, 'cello. Mr. Jos. Pizzarello will accompany. The program is a delightful one.

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**Realistic Opera.**—In Signor Ferri's opera *Chopin*, to be produced at La Scala, Milan, the chief characters are *Chopin* and *Georges Sand*.

**Verdi and Calvé.**—It is said that at the request of Mlle. Calvé Verdi will thoroughly revise his almost forgotten opera, *Macbeth*, which will be given in its new form next season in London.

**A Revue.**—In a musical revue named *Rebus*, given at Milan, the composers Suppé, Millöcker and Sullivan and the famous *Judic* are introduced. The piece is a satire on the café chantant tendency of the day.

**Strassburg.**—Der letzte Raf, a dramatic episode from modern life, music by M. J. Erb, was given for the first time at the City Theatre, Strassburg, October 31. The music showed remarkable talent, considerable invention and skillful handling of the orchestra.

**Abt Vogler.**—A story printed in the *Deutsche Rundschau* gives some interesting particulars respecting the revered composer celebrated by Browning, and repeats the story that in his musical duel with Beethoven he came out victorious, his opera *Samori* being hailed as a great success, while *Fidelio* was received very coldly.

**Mascagni.**—An Italian correspondent of the *Berlin Courier*, confirming the report of the appointment of Mascagni as director of the Liceo Rossini at Pesaro, states that the salary attached to that post is the highest paid to any professor of music in Italy. The institution to which Rossini left most of his property is very rich, the annual income being 160,638 francs, and it is increasing yearly at the rate of 20,000 francs. The late director was Lauro Rossi. The writer adds, "Of course Mascagni will decline with thanks the flattering offer, for Mascagni as director of a school—even of a music school—would be too comical a sight."

**Jubilee Singers.**—St. Petersburg, November 5.—The American Fisk University Jubilee Singers made their debut last evening in this city—in fact, in Russia—in the Creditski Concert Hall, and they scored an immediate success with an audience which, without being overwhelmingly large, was exceedingly fair for a first performance of a company of strangers.

**Did He Slip?**—Moritz Rosenthal, who, as everybody is aware, is as smart a writer as he is a facile pianist, is anxious it shall be known that the alteration he made in the usual reading of the *Etudes Symphoniques* the other day was not due to a slip of memory. In a letter (it is a point of the joke that it is written partly in German, partly in Greek), after some compliments and a playful reference to our criticism, which as dealing with the performer's various moods he prefers to regard as a "psychological analysis," he says:

"With regard to the *Etudes Symphoniques* I made no 'digression into Rosenthal.' Still less was it a slip of memory. I simply selected the first edition of the work which on account of its small print is generally overlooked by pianists. The variations form a sort of antistrophe of the chorus, and thanks to their youthful stormy impetuosity entirely won my enthusiasm. The dignity of the composition has, I trust, certainly not been injured by my tempi. The composer was at that time very young, and was still a student at the university or had just left it. The close of the *Etudes Symphoniques* is in fact not to be considered as a chorus of students, until the B flat major, where indeed the youth of all Germany stand in arms, and where I also slackened the tempo. My piety is called enthusiasm and study, not appealing to higher authority. It would certainly be more convenient to hide behind the crinoline of Madame Schumann than to play the music according to my own idea; but, at any rate, it would not be more manly. However, time will show. For your ingenious and kind criticism I am grateful, and with the expression, &c."

The work was first published in 1834. Schumann, it is well known, issued a new edition in 1853; "the first being out of print," as his biographer Wasielwsky says, and besides a change of title "there was a judicious formal alteration in the finale." That the impression that Herr Rosenthal's memory for the moment failed was not singular we gather from a letter written by a well-known pianist, who says: "I saw Reisenauer yesterday, and we spoke about

the slip Rosenthal had made, and he showed me on the piano exactly where he had done it."—*London Daily News*.

**A Poetical Greeting.**—Possart, of the Munich Court Theatre, sent the following lines to Friedrich Haase on the occasion of his birthday. The letters A. D. are equivalent to "On the retired list."

Gestatten Sie bei diesem Glase  
Voll perlenden Champagnerwein  
Des lieben Freundes Friedrich Haase  
Von Herzen eingedenk zu sein.

Er flog mit jugendlichen Schritten  
Schon beim Beginne der Saison,  
Zu Wenden und zu Obotriten  
Nach Mecklenburg-Schwerin davon.

Von da zu weiter und so weiter  
Macht er durch Deutschland die Tournee,  
Und seiner Kunst so schön und heiter  
Sagt viel zu frühe er ade!

A. D. der Künstler! Schlechte Witze,  
An die dem Glauben ich verlor'n,  
Denn für A. D. ist unser Fritz  
Nun absolut mal nicht gebor'n.

Der Mann in Ruhstand?—Der Gedanke  
Thut einem Künstlerherzen weh!  
Könnst Ihr den sehen an der Panke  
Im langen Schlafrock als Rentier?

Ihn, den man schon ein halb Jahrhundert  
Als Ersten seines Faches preist,  
Der von zwei Welten hochbewundert  
Mit Recht der "Grosse Friedrich" heisst.

Er lebe lange, lange Jahre  
Der Kunst und seinen Freunden noch  
Dum laßt uns blasen die Fanfare:  
Der Meister Friedrich Haase: "hoch!!"

**New Book on Gluck.**—Mr. Ernest Newman's book, *Gluck and the Opera*, is almost ready for publication. The book includes a memoir of the great composer, and a critical account of the rise and progress of operatic performances. It also deals, more or less incidentally, with the general history of music. It will be found to contain much information that is new.

#### Grace Tuttle's Recital.

ON Saturday evening last, November 23, by invitation of her teacher, Miss Nora Maynard Green, a large and fashionable audience assembled in Mendelssohn Glee Club Hall to hear Miss Grace Tuttle, soprano, sing. Those who expected because of the teacher and pupil auspice to find a young artist of amateur capabilities met in Miss Tuttle a most agreeable surprise. The following was the program:

Piano solo, Gavotte Impériale.....Jonotha  
Violin solo, Légende.....Wieniawski  
Song, Air and Variations.....Proch  
Aria—  
Les Larmes, from Werther.....Massenet  
Je t'aime.....  
Violin solo, Polish Dance.....Paderewski  
Valse chantée, La Libellule (new).....Saint-Saëns  
Songs—  
We were together.....Lombard  
Idyll.....MacDowell  
In the woods.....  
Piano—  
Intermezzo, op. 117, No. 1.....Brahms  
Ueber die Steppe hin.....Schytte  
Songs—  
Diletto.....Luckstone  
Viatique.....Chaminade  
(New, first time.)

A glance at this program shows that it embraces a wide range in style, the sympathetic lyric, the broad sustained dramatic and the brilliant coloratura. Miss Tuttle brought to her task a voice of not very weighty volume, but of delightfully pure and carrying quality, even throughout all the registers of wide compass, and emitted with admirable ease and control. She has refined taste and abundant feeling, and shows an amount of dramatic instinct.

Above all things her smooth and distinct diction deserves especial praise and the flexibility of temperament and voice which enables her to turn readily from serious to lighter emotion, from smooth, broad singing to florid coloratura work, is exceedingly rare. She went through her entire program with remarkable facility and taste, and while she has still something to learn on the score of abandon and authority, she is at present a charmingly fresh and versatile young singer with undoubtedly a prominent future before her.

Miss Tuttle was assisted by Miss Bertha Bucklin, violinist, and Mr. Orton Bradley, pianist, and the entire made a most enjoyable concert.

**Virgil Pupils' Recital.**—The weekly recital given at the Virgil Piano School by pupils of Mr. Frederic Mariner November 22 proved to be of a most interesting and instructive nature.

A special feature of these recitals is the going through of a certain amount of foundational work from the Virgil method, the regular practicing of which goes to make the perfect technic for which the pupils of this school are noted in their public playing.



## Belari's Vocal Chit-Chat.

EDUCATION OF THE TENOR VOICE.

No. II.

A FEW words forgotten by my copyist in the second paragraph of my preceding article made me say the contrary of what I had written. Let us replace them and repeat that one of the causes of the penury of good tenors is that composers, not studying or understanding the singing voice, have continued too long a time to write for the male tenor voice as they did for male sopranos, who have disappeared forever from the operatic stage.

This correction made, I would say that the profession of singing is one of the most profitable professions of the present time. Without much risk of being contradicted I might say the most profitable. If nature has given you a passable voice and a good musical memory that enables you to memorize an operatic repertory, and you spend a relatively small amount to perfect your natural gifts and acquire the rudiments of theatrical art, the capital spent is sure to produce an incalculable interest, aided by a personal work that is less difficult from day to day on account of the ease given by the experience of singing.

It is a sinecure to be a tenor even in a second rate theatre. He receives a salary several times superior to his work and talent, and, little ability though he may have to send forth a noisy C, he becomes the spoiled child of the impresario, the leader of the troupe, the king, the despot of the stage and the idol of the public. The prima donna is the only *blle noire* of a tenor who can give high C. "To possess a tenor voice is to possess supreme felicity," said a great philosopher to me who was enthusiastic over Nicolini's voice. "If that be true," I replied, "our father Adam must have been a tenor in Paradise, and when he swallowed the apple it must have changed him into a *basso profundo* and caused him the loss of all his good fortune."

You will see, young students, that it is worth while taking a little trouble to become a tenor, taking care to not accept the apple in case it is offered you by the prima donna. The privileges that will be accorded you or that you will accord yourselves *quod nominor leo*, will be but just recompense for the risks you are obliged to run before being able to appear on the stage, for truly the incubation of a tenor is a work as laborious as it is problematical on account of the erroneous practice of teaching. These routinary practices often render unfruitful the sacrifices of time, work and money necessary for some years of study, even supposing you are not your teacher's victim in classifying your voice. In a contrary case, your master's error, for which you alone must suffer the consequences, will put you back some years, for you must begin again, and if you do not wish to lose everything, having been warned in time, new sacrifices must be imposed upon you.

Unfortunately, errors in voice classification are too fre-

quent and are of most serious consequences when they concern the tenor. To the names cited in my last article I could add with my own several others known and unknown to my readers. The tenor Jean de Resaké passed the first fourteen years of his career in obscurity, singing baritone with a fresh and sympathetic voice, it is true, but insufficient to meet the exigencies of the operatic stage and make a success. It was only when by intuition, inspiration, or his own instinct, he found the third register (unique element of success possessed by Tamagno) that he was able to obtain the applause and reputation that he has acquired since he sang with the beautiful dramatic tenor voice that nature gave him. I still see and hear him sing *Brother Meliton*, a second baritone rôle in Verdi's opera *La Forza del Destino*, on the stage of the Italian Theatre in Paris, formerly Salle Venlactour.

Some time afterward the little baritone disappeared from the stage, to reappear later and amass the laurels that had been reserved for him as a tenor.

Some day when I am in the humor I will tell you how I became a tenor, after having spent the best four years of my life studying as a baritone, for I was a baritone not by the decision of nature, but according to the opinion of the most celebrated masters of Europe without exception, who, without knowing how to teach me to sing higher than F or F sharp, classified me as a baritone in spite of the quality and smallness of volume of my voice, that I myself had developed, guided by observation, imitation and the physiological knowledge that I possessed. But as my physiological knowledge at that time was very incomplete I called upon the assistance of vocal teachers, but their opinions were as unanimous as erroneous, and I was made the victim of these celebrities, whom I will not name here, for they would take up too much space. You will, however, know them when one of my pupils will have terminated and published the work he is engaged in writing, entitled *Professors of Singing Painted by Themselves*.

If the masters of Europe commit such grave errors, although some of them have been singers and others have continually heard operatic singers, what may not happen in America, where all bad singers, non-singers and piano pounders give singing lessons? Here the errors in the classification of voices can easily be calculated at 80 per cent. Take the trouble to visit the different churches, and in the greater part you will find pure baritones singing bass, dramatic sopranos singing contralto, tenors singing baritone and contraltos singing soprano. And what a multitude of excellent voices rendered useless for anything except the poor music of our churches!

If all these voices were placed in their exact  *tessitura*  (compass) America would be the country privileged to furnish beautiful voices for the operatic stage of the entire world. It is true that doubtful cases are frequent, but why hasten to classify a voice, as is generally done, considering only the compass or the volume, often factitious, shown in

its uncultivated state? If I cannot reproach myself in this respect and can claim to have never committed an error in the classification of a voice, it is because in doubtful cases I act with great prudence and do not give a definite decision until I have placed the voice in the natural conditions of phonation, or in other words, the emission of the singing sound. But there are cases so clear that I do not understand how those calling themselves vocal teachers can be deceived.

One such case is my excellent pupil, Mr. James Merrill, baritone, whom THE MUSICAL COURIER has already mentioned. When he came to me for my opinion he had studied for two years as bass, and he sang for me a piece written for a bass voice, which for politeness' sake I allowed him to finish, although he had hardly sung four measures before I understood that I had before me a perfect baritone. This I told him, giving him my reasons for the classification and the practical proofs to uphold me according to my habit in such cases, and, quite convinced, he began his studies under my direction. My success was on a par with the intelligence and application of my pupil, who at the end of twenty lessons not only showed nothing of the bass in his voice, but was classed among those called by the Italians *Verdi baritones*, which means a baritone who can easily sing Verdi's operas, which are the highest written for a baritone.

Another case as easy to classify and not in the least doubtful I found in my no less excellent pupil, Mr. Richard Hotaling, amateur of the staff of an artist with his easy and beautiful voice of two octaves compass, from C to C. This young man, son of a California millionaire, fortunately for him and unfortunately for operatic art, had sung as a baritone during eight years under the direction of as many teachers renowned in San Francisco and New York, although neither in his voice nor in his physique did he show any of the characteristics peculiar to the baritone. His presence alone sufficed to show me that I had before me a tenor  *demi-caracter* ,  *mezzo carattere*  or  *lyric* , as they say in America. I tried his voice without asking him what he thought his voice was, and I understood by its small compass that I had a great deal to do.

At his third lesson he took a B flat of sufficiently good quality without knowing what note he had sung. Said he: "That is a little difficult." "A B flat," I replied, "is not easy for any tenor, and much less for a tenor who three days ago had difficulty in singing G." "For a tenor, did you say; am I a tenor? Did I sing B flat?" "Well, what do you think you are?" said I, full of astonishment. He then told me one of his experiences among the teachers above referred to. I laughed heartily, and he was delighted to find himself a tenor. And he is a tenor possessing a voice with rare facility in the emission of the high notes A, B and C.

In my next article I will tell you of the most deceiving case I have come across up to the present time. It is both interesting and instructive.

EMILIO BELARI.

(To be continued.)

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Public Performance,

26 WEST FIFTEENTH STREET, NEW YORK CITY.

SPECIAL FIVE WEEKS' COURSE.

WRITE FOR PARTICULARS.

Mrs. A. K. VIRGIL, - - - - - Director.



## First Oratorio Concert.

HÄNDEL'S *L'Allegro ed il Penseroso*, with Dvorák's 149th Psalm, formed the program of the New York Oratorio Society's first performance this season, which took place on Friday afternoon last and Saturday evening, November 22 and 23, in Carnegie Hall.

The Händel work was refreshing. True, there was no escape from the everlasting Händelian cadences which gibe us so at this stage of choral writing, but the buoyant, lightsome, breezy nature of the work, its fresh blithesome ring, made it a welcome contrast to the more ponderous utterances usually forming our oratorio pabulum. Lillian Blauvelt was the *Penseroso*, Wm. H. Rieger the *Allegro*.

The work, which in the original Milton poem is divided into two unbroken sections—the one spoken by *Allegro*, the other by *Penseroso*—is in the musical version divided in each case into sixteen sections to allow the soprano and tenor text to alternate with regularity. To permit the presence of a contralto and bass some of the *Allegro* and *Penseroso* text is taken and a couple of solos given to each. On Friday Mrs. Vanderveer Green sang and emphasized the impression already formed that she would be thoroughly satisfactory in oratorio.

Owing to illness her place had to be taken on Saturday evening by Miss Marguerite Hall, who sang at very hurried notice, and deserves much credit for having surmounted natural nervousness under the conditions, and sang with remarkable smoothness and taste. The natural rich beauty of Miss Hall's voice is always in her favor. The bass was Mr. Heinrich Meyn.

Mr. Frank Damrosch conducted in the absence of his brother, and was able to call forth wholly admirable effects from the chorus, which sang with great purity, precision and plenty of spirit, feeling and color. The Dvorák work, which is a blaze of rich and glowing harmonies, was sung with impressive sonority, and in the matter of tonal brilliancy showed the chorus at its best, but some of the most delicate, artistic effects were obtained in the Händel cantata, as for instance in the accompanying chorus to *Haste Thee, Nymph*. This was sung deliciously.

A fresh, melodious, satisfying *Penseroso* did Lillian Blauvelt make, and she sang this music with quite as much finish as purity. The air *Sweet Bird with flute obligato* fell here to her share. She has not the volume or authority of Melba, but she has a delicious spontaneity and a fresh, musical bloom of infinite, artistic charm. She was restrained somewhat by a rather impure and unsteady flute, nevertheless she won honors in this predominant solo, and her flowing smoothness in the work throughout created warm enthusiasm.

Mr. Rieger's work was also satisfactory, abundant volume and easy delivery being always in evidence with him. Among others, the tenor landmark, *Haste Thee, Nymph*, was sung and laughed with tremendous buoyancy and vitality. He was justly a favorite *Allegro*. The little that fell to Heinrich Meyn was well done. A sterling, conscientious artist, with a voice of true and manly ring and a most careful delivery, he is a highly satisfactory and musical singer.

Mrs. Vanderveer Green showed a good, broad, dignified grasp in the restricted bit of oratorio which fell to her share. The voice is full and vibrant, and her phrasing large and flowing. She should be heard in a larger work.

The house was fairly filled. Händel was less like Händel than usual, except for the cadences, and the presentation of this light, spontaneous work was a commendable idea. Mr. Frank Damrosch conducted with marked taste and discretion.

**Puccini.**—The composer Puccini has completed his opera *Le Vile*, and it will be given at Turin in January.

**Johann Strauss.**—Johann Strauss is to visit Paris and direct the performance of his *Gypsy Baron* at the Folies Dramatiques.

**Royal Composer.**—The Princess of Wales has distributed a few copies of some Lieder, which she composed for her favorite instrument, the zither.

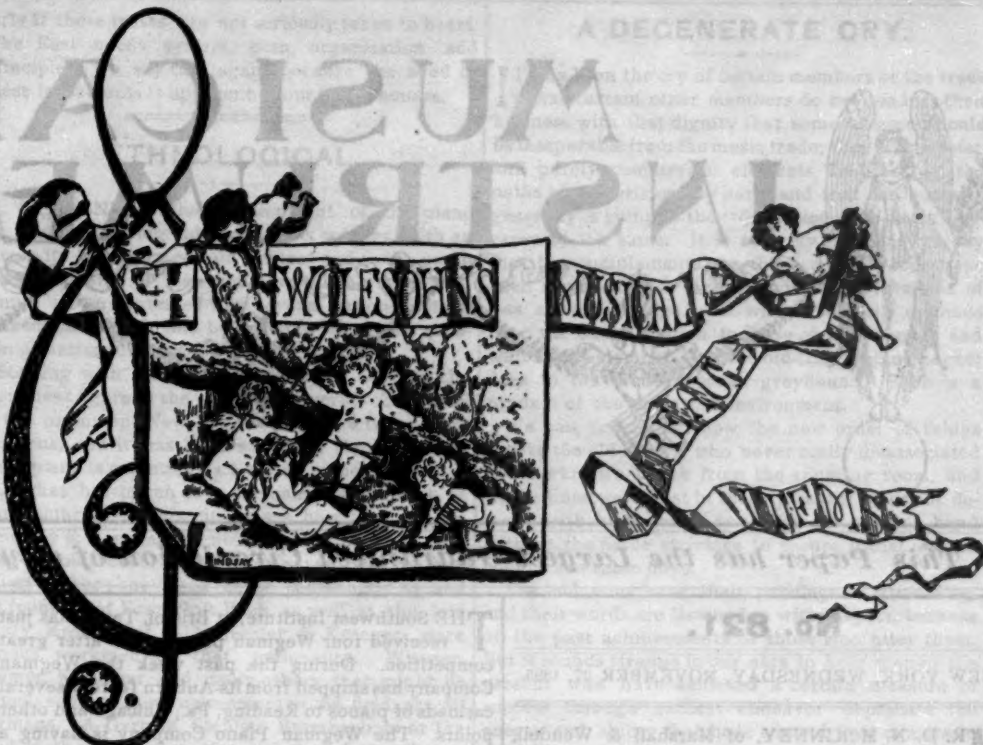
**Samara.**—A new opera, *In the Coal Mines*, has been finished by Samara. It treats, of course, of a strike, and one act takes place at the bottom of the shaft.

**Nice.**—The French prefect at Nice has prohibited the production of Italian opera at Nice, under the pretext that it was disguised to serve the "Irredentist" cause.

**Arezzo.**—The playbill at a late performance at Arezzo read as follows: "Lohengrin, romantic opera in three acts, by the German composer Richard Wagner. In the second act grand entry, 100 persons, costumes and horses; strictly historical."

**Darmstadt.**—Signorina Preati began her this year's tour at the Court Theatre, Darmstadt, in *Carmen*, and the Grand Duke congratulated her on her performance. Better still, the receipts were higher than ever known in this house.

**Vienna.**—Louis Roth's operetta *Der goldene Kame-rad* was given with splendid scenery at the Wiedener Theatre. It had a great triumph, and the composer was repeatedly called.



The enormous success of **Fran Klafsky**, prima donna of the Damrosch German Opera, has called forth enthusiastic comment from every side. Her appearance in Cincinnati in *Walküre* was the most brilliant triumph scored by any artist within recent recollection. In Chicago her success in *Tristan and Isolde* was equally great. No such *Brünnhilde* or *Isolde* has been known since Lehmann in her zenith. The anxiety created in New York to hear Klafsky is keen, and a superb artistic treat is in store for those in particular who look for an ideally great *Isolde* or *Brünnhilde*. Klafsky's voice is magnificently Irish and her dramatic power and magnetism irresistible.

**Wm. H. Rieger** sang in *L'Allegro ed Penseroso* with the New York Oratorio Society on Friday and Saturday of last week, and again impressed the public with the fact that as a tenor in oratorio he is still unsurpassed. His fine musical quality and the lavish volume of tone, which seem fairly inexhaustible, were in strongest evidence, and he was greeted with the accustomed warmth and appreciation. On December 3 he sings in *Orpheus* at Paterson, N. J., and later in December will sing in *The Elijah* at Pittsburgh. He is one of the rare tenors who never disappoint the public, but is at every appearance in the freshest and most vigorous form.

It is projected at an early date to hold a festival of grand opera in Cincinnati, which it is hoped may lead to the permanent establishment of an opera association such as exists in Philadelphia. This is a step in the right direction.

**Clementine de Vere-Sapio**, who has returned to find herself justly as great a favorite as ever with the New York public, is now on a successful Western trip. She will return about the middle of December in time for her engagements with different New York choral societies. She will be heard in *Saint-Saëns' Deluge* and *Chadwick's new work, The Lily Nymph*.

**J. Armour Galloway**, the basso and an excellent concert artist, sang with marked success at the Whitney-Paget wedding, for which he was specially engaged. He will sing at an early date in an important work in Newark. As solo bass of St. Bartholomew's Church his work is commanding attentive admiration, and with his fine voice and general musicianship this recent arrival in New York will make a distinguished future.

**Mrs. Vanderveer Green** made her début in oratorio in New York in *L'Allegro ed Penseroso* with the New York Oratorio Society on November 22 and 23. Her success was emphatic, both her quality of voice and large, dignified methods being expressly adapted to oratorio. Public approval testified to her special merits as an oratorio singer and she will be heard very frequently from now forward in this direction. She will start shortly on a tour West, where she will sing in the principal cities, among them Cincinnati with the Cincinnati Symphony Society under Van der Stucken.

**George H. Hamlin**, the excellent addition to New York tenor forces recently arrived from Chicago, will shortly be heard in a number of concerts in the East. He has booked a number of important engagements in the West for the ensuing months and bids fair to be an exceptionally popular concert tenor.

The Sunday concerts at Koster & Bial's are successful, audiences growing larger each week. The good work done by Kerker's orchestra, whose programs are confined to popular music, is a powerful attraction, the performance being always of standard merit.

**Mangioni de Pasquale**, the light, silvery voiced tenor, is now traveling with the Wilczek Concert Company. It is his second season with the organization, his success on the first tour having made him an essential feature of the company. He is one of the most artistic young Italian concert tenors.

**Fannie Bloomfield-Zeisler** reappeared in New York on Sunday evening last with the Liederkranz Society, playing superbly as usual the *Littolf scherzo* given at her first recital, the *Schubert-Liszt Erl King* and some short pieces and encores. She seems, if anything, more powerful and magnetic at each appearance and her reception was tremendous. She will be heard again at the New York Philharmonic Beethoven celebration on December 13 and 14 and in several recitals in New York until January or February.

**Ondricek** played in Cincinnati and Philadelphia last week, creating just as great a sensation as upon his début in New York. He also played at the operatic concert on last Sunday night at the Metropolitan, when his success was even more pronounced than at his appearance with the Philharmonic. The fine virile tone, the free, bold sweep in style and the magnificent technic of the artist, supplementing a temperament of intense fire and magnetism, carry an audience completely away and forces from it an enthusiasm rarely excited by any other virtuoso. Ondricek should be heard in recitals, and it is to be hoped he will appear with regular frequency in New York, where he has won such a tremendous host of discriminate admirers.

**E. C. Towne**, the favorite concert tenor and oratorio artist, will make a short provincial tour shortly, when he will sing in Cumberland, Washington and a number of other cities. Later in the season he will be heard in oratorio in New York, which will be good news to his many artistic admirers.

It is becoming the ultra fashionable mode to have leading artists of opera as well as the virtuosi of instruments furnish the music at weddings. Indeed a star or two at the very fashionable affairs seems now as much of a necessity as the organist. Very shortly our opera artists will have as many appearances claiming them for big church weddings as for their stage rôles.





# MUSICAL INSTRUMENTS



*This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.*

**No. 821.**

NEW YORK, WEDNESDAY, NOVEMBER 27, 1895.

**M**R. D. N. MCKINNEY, of Marshall & Wendell, Albany, N. Y., has been making a successful Western trip in the interest of his house.

**E**X-GOVERNOR LEVI K. FULLER, of the Estey plants, is ill at his home at Brattleboro, Vt., suffering from a bronchial trouble, which, it is hoped, will soon be remedied. The Governor always enjoyed robust health and is in normal conditions one of the most active men of his period.

**O**NE noticeable feature of the present trade is the demand for the highest priced pianos, small grands coming in for a great share of attention. This is not, we believe, confined to New York alone, but is the case in every important centre. It argues a healthier condition of trade and one upon which manufacturers can look with satisfaction.

**I**N no year since starting in business has there been a falling off in the product of the Staib action factory. And singular as it may seem, and yet it is a fact, the greatest increase has been during 1895. This can be accounted for in a measure by the largely increased facilities acquired with the new factory; and then again these actions are well liked. To secure a customer means to hold a customer with the Staib house.

**T**HE Ann Arbor Organ Company, of Ann Arbor, Mich., has erected a new factory addition which is graphically described in the *Ann Arbor Register* of November 14. The Ann Arbor Organ Company is a prosperous institution which is doing an excellent, conservative, careful and shrewd business. It has kept itself in good condition by attending carefully to the details of its business and pleasing the agents generally.

**M**R. CALVIN WHITNEY, president of the A. B. Chase Company, Norwalk, Ohio, was in New York for a short time last week. The principal object of his visit was the purchase of a stock of extra fine veneers.

The stock purchased is even more artistic than those lines which are giving the A. B. Chase piano the reputation it enjoys of being among the most beautifully cased instruments on the market.

**M**R. J. P. SIMMONS, of Louisville, Ky., writes: "Business here has improved somewhat since the summer months, but the different firms are not selling pianos as rapidly as they had hoped. Since we moved into our new store, and added a full line of small goods and sheet music to our stock, our business has increased, and we expect to enjoy a large holiday trade, especially in the small goods department." There has been no great activity in the Louisville piano and organ market recently. This is generally known in the trade.

**T**HE Southwest Institute, at Bristol, Tenn., has just received four Wegman pianos, sold after great competition. During the past week the Wegman Company has shipped from its Auburn factory several carloads of pianos to Reading, Pa., Chicago and other points. The Wegman Piano Company is having a rush of trade which began during the fall and has continued without abatement. The new Style B, of which we publish an illustration, was brought out in January, 1895, and has proved a rapid seller.

**I**T was noted in a previous issue of *THE MUSICAL COURIER* that Roth & Engelhardt, of St. Johnsville, N. Y., had made an offer for a factory building located a short distance from their action factory. The sale was consummated last week and possession of the property given. It has been leased by the St. Johnsville Wood Working Company for the manufacture of Meloharps.

"It is quite surprising," said Mr. Roth, of Roth & Engelhardt, "how the piano action trade keeps up. We find it necessary to work our full force and overtime as well to keep our customers supplied."

**S**OME time ago some trade papers published as an item of news that the St. John-Ballou Company, of Syracuse, had passed into the hands of Smith & Nixon, of Cincinnati. There was nothing substantial to this. The facts of the case are that the Syracuse house has taken the Smith & Nixon piano to represent it in that section of the State of New York, and to push it there. This is the same as the Foster & Martin Company, of Rochester, and other dealers in New York State, Pennsylvania and Ohio, and other sections of the country, who are taking Smith & Nixon pianos and pushing them.

**S**PEAKING the other day to a leading member of the trade about a complaint that has been heard several times regarding the scarcity of finely figured mahogany veneers, he said: "There is now on the market as much of the finest quality of veneer in all woods as there ever was, and you doubtless know there is. The only trouble is that prices are high. The men that make the complaint know there is good veneer, but they are not willing to pay the figure asked. They want the finest for about 15 or 18 cents a foot, when 30 is asked. There are some firms that are looking for the best the market affords in the way of veneers, and are willing to pay good round sums to get what they want. They are getting it, too."

**A**N admirer of the artistic qualities in pianos, musical qualities and appearance can find a feast for ear and eye by a visit to the Hazelton warerooms. There may be found some of the handsomest pianos to be seen in the city. There is a finish to a Hazelton piano that is almost distinctive, a something that immediately rivets the attention, and whether the onlooker be a connoisseur in fine woods or not never fails to bring forth the ejaculation, "What a superb looking instrument!" This attention to appearance is but a detail of that thorough care which has given the Hazelton piano the position it now holds. In other words, the beauty of appearance of the Hazelton is on the same high plane as its musical qualities.

**O**NE of the houses in New York city that is doing a good trade at present is the Needham Piano and Organ Company. Mr. Charles H. Parsons, the president of the company, has demonstrated that he understands the drift of the times, and he is working on those lines.

**T**HE Æolian Company will furnish Mr. A. A. Stanley, director of the school of music in the University of Michigan, with an Æolian grand and special music for illustrative use in his lectures before the students of that institution.

A Farrand & Votey organ with Æolian attachment was opened in the Scottish Rite Cathedral in Cincinnati, Ohio, last week, and aroused the greatest enthusiasm. The instrument is an especially fine one, and cost over \$12,000.

**A**MONG the pianos that have steadily gained in popularity, because merit has been backed up by a liberal business policy, the Jewett is prominent. The trade, and through the trade the public, recognizes that the Jewett piano has qualities that make it a profitable instrument to possess. It is modern, it is attractive, and added to this outward attractiveness are the enduring qualities that come from care in construction, the use of excellent materials and the employment of skilled labor.

There is a vigorous and aggressive policy now being pursued by the Jewett Piano Company, and Mr. F. J. Woodbury has the satisfaction of knowing and seeing that his efforts for the development of the business are bearing good fruit. This policy will be pursued even more vigorously in the future, and the trade will see still greater business and prestige for this in every way satisfactory instrument.

## RICHARD BURMEISTER AND THE STEINWAY.

A great artist needs the best piano to do full justice to refined taste, sensitive touch and a complete rendition of a varied and taxing program. This was amply exemplified at Mr. Richard Burmeister's concert last evening at Lehmann's Hall. Never before has this distinguished artist done such full and entire justice to himself. Never before has he been able to reach that height of excellence to which his superb technique, matchless and refined style and conception entitle him. Player and piano on this occasion were conjunctive components. The noble Steinway Grand responded to the art which brought forth its peerless attributes, now sonorously grand, now sympathetic in sweetness and delicacy—echoing the soulfulness of the player in his varying moods. Truly, the Steinway achieved a triumph which was alike gratifying to Mr. Burmeister and the audience. He charmed by his brilliant and masterly skill.

**T**HIS is from the *Baltimore Sun* of November 20. Mr. Richard Burmeister formerly played on the Knabe grand, but could not produce any impression of consequence. He shared the fate of Bülow, of Scharwenka, of d'Albert, of Grünfeld, of Stavenhagen—all great pianists, who were dashed to pieces on the rock of failure from the mere fact that they used Knabe grands—instruments unfit for concert purposes.

We learn now that a new scale Knabe piano just put on the market is worse in tone quality than the old scales. Impossible!



THERE is no abatement in the steady demand for the new style Lindeman pianos, which have undoubtedly made the strongest kind of an impression in the trade. The tone qualities of the instruments are receiving the hearty praise and indorsements of both trade and public, while their handsome appearance evokes equally strong commendation. The new style to be shortly put on the market will contain some features that will further enhance the popularity of these instruments. The factory of course is very busy, and an air of prosperity pervades the entire establishment.

### SPASMS OF ACTIVITY.

THERE is no better evidence of the absence of any well formed or definite commercial plans than the sudden and unaccountable spasm of business activity firms at times betray. All at once it will be noticed that houses push their traveling men out, get up special advertising, get a streak of work laid out in the factory and things begin to "hum." A month or two later come the calm and quiet of the usual everyday existence, and all that can be seen of the sudden rush is a hectic flush, the result of too much brain work in a limited time.

Nothing permanent can be gained from this; in fact, it is a proof of a lack of system. In every well regulated enterprise there should be steadiness and plan and method, and even if such a thing as a rush comes along it should not be made manifest to any outsider; it should not be apparent. We are not referring to universal rushes, when everyone is busy, but to the isolated ones.

How many piano firms are there to-day who have a systematically arranged territorial or geographical plan, sketch or outline? How many are there who can open the book or the chart arranged for the purpose, and at a glance demonstrate where the strong or the weak points of the business are, and how they have shifted? We mean, of course, so far as the firms themselves are concerned. "Oh, there's nothing in that," some say. Of course there isn't. There is nothing in anything that is regular, that is systematic, that is based upon a plan of operations. Certainly not. And that is the reason why this piano business is so unmercantile, so criminally uncommercial, because of the indifference of so many of its members to rule, to law, to logic, to common sense.

There are, however, some firms who do believe in our gospel of intelligence and progress, and that are now demonstrating that they can do business when the old line of houses are waiting for it to turn up.

There was a rumor all over the trade last week that a certain Western house which has held the agency of Eastern pianos for years, and which has been making pianos itself for some years, had finally decided to drop its leader for good. Why? This is the answer: "We might have continued with these pianos, but we cannot inject any business activity on permanent lines into the old house. With our own piano we have the Union before us, and by developing the whole country for our pianos as we have been developing this section for the Eastern pianos we can do business on business principles all over."

The old liners will not change. They will get sudden spurts of trade, but under their present managements they will not, because they cannot, change. It is a congenital disease. It is the inability to adapt themselves to modern business methods. It is the infatuation in a decaying reputation. It is the lack of commercial comprehension. It is the habit of style which ever penetrates the system of construction. It is the refusal to see or to hear, which is of course a manifestation of the strength of the disease and at the same time the hopelessness of eradicating it.

But there is no question as to the results. If they are not obvious now they will be in a few years, if not sooner. Men like Bent, or the Baldwins, or the Chicago Cottage Organ Company's men, or Crawford & Ebersole, or Mr. Frank Lee, or the Kimballs, or Smith & Barnes, or Story & Clark, or Mr. Scanlan, are not going to regulate their affairs to accommodate old methods. The East must not continue its habit of smiling incredulously at the Western piano or the man identified with Western piano methods. That incredulous smile looks sickly already. The West will soon be making over one-third of the total piano output, and in a few years it will make over one-half. The smile will then be on the Western face, particu-

larly if these truths are not seriously taken to heart. The East needs system, plan, organization and principles; we say this again, because the need of these ingredients is apparent in our piano houses.

### ETHNOLOGICAL.

A STUDENT of the development of the piano manufacturing industry of this country, with an eye to its growth in certain centres and to the qualities and manner of men who have made it what it is, cannot but be impressed with several curious facts in connection with it, one being, so to speak, the question of nationality and the part it has played.

Starting with New York we find the German the prominent figure in the music trade world. Almost all of the prominent New York houses were founded by Germans, and it has been said that the New York made piano is essentially a German piano.

One has but to run over the names well known as manufacturers in this city to see how true this is. Steinway & Sons are a notable example; the late John Jacob Decker was a German; so was the late Albert Weber; the Steck house is distinctly so, and the founders of Kranich & Bach, as well as the late Henry Kroeger, of Gildemeester & Kroeger, were famous workmen of that nationality. Wissner, Sohmer, Krakauer and many others that might be named, some of them newcomers in the field, are all Germans. A German, Stephen Brambach, is at the head of the Estey piano factory, though the Esteyes themselves are of Yankee stock. Mr. John D. Pease, of the Pease Piano Company, is another Yankee, and Mr. Samuel Hazelton is not a German. While there are a few exceptions like the above, the rank and file of the New York houses may be set down as German in descent and training.

In Boston, the home of the first distinctively American piano, the Chickering, there has been and is a totally different state of affairs. The Chickering house has been and is American in its make-up, Yankee it may be called. The same is true of Mason & Hamlin, Ivers & Pond Piano Company, the Briggs Piano Company, the Emerson Piano Company and the Hallet & Davis Piano Company. Mr. Thos. F. Scanlan, of the New England Piano Company, is an Irishman, but an American in his progressiveness. Poole, Stuart, Merrill, Norris and Hyde all convey the idea of English or Scotch descent.

Then turning to the West, where so much progressiveness has been shown, we find a relationship with Boston, the Western manufacturers being for the most part natives of the Eastern States, New England contributing many. Deacon W. W. Kimball is a Yankee; the Cables were born in New York; Geo. P. Bent has all the characteristics of the "Down Easter," so far as shrewdness and energy go; the late Milo J. Chase, the pioneer piano maker of the West and founder of the Chase Brothers Piano Company, was born in Vermont; Calvin Whitney, of the A. B. Chase Company; D. H. Baldwin and the Wulsins, Crawford, Ebersole and Smith, of Smith & Nixon; C. A. Smith and Geo. K. Barnes, H. J. Raymore, of Erie, Pa., and many others are essentially Yankees, and it may be said broadly that the Western piano is a Yankee piano.

There is no particular deduction to be drawn from these facts; it is not necessary to seek for any. It is a bit of study interesting to those who are watching the development of the trade, and who wish to have an understanding of the peculiar points as well as the general outlines.

### Marshall & Wendell in England.

THE old and famed Marshall & Wendell pianos, which have been so greatly improved in all respects in the past four years, are steadily extending their acquaintance, and are being sought and bought by foreign dealers as well as by domestic ones.

The Marshall & Wendell Piano Company has just received an order for six of their best styles from a large importing and exporting firm at Liverpool, England, and a large and increasing trade is assured in that direction.

The factory is running full handed, and advises local dealers to place orders for their holiday trade at once to insure no delay.

—A. L. Conkey, of New Milford, Conn., has opened a branch store at Winsted, Conn.

—William Kerr and R. E. Byrne have opened a new music store at Meriden, Conn.

—Bert Morgan, head of the Macomb, Ill., Music Store, will open a branch at Bushnell.

### A DEGENERATE CRY.

IT has been the cry of certain members of the trade that certain other members do not conduct their business with that dignity that some assume should be inseparable from the music trade; that the plebeian and purely commercial elements are making the paths of the aristocracy hard, and that the business generally is going to the "demnition bow-wows" because of the same. It is scarcely necessary to say that the complainants are those whose goods have been superseded in public favor by instruments of less ancient lineage, and whose business methods bear the same relation to those of the younger and wideawake element that the old-time trading packet does to the modern ocean greyhound. Each is a product of the times and environment.

We can understand how the new order of things shocks the old timers, who never really disassociated the workmen's bench from the counting room, and whose lines were cast in those pleasant places of demand with high prices and business at one's hand without the fierce strivings to secure it that one encounters in these days.

The old men have their privilege of grumbling, and their words are listened to with respect, because of the past achievements of those who utter them. But it sounds strange in our ears to hear men of the present who have achieved a certain measure of success through earnest endeavor deprecate the energy and ability that have carried new comers in the field to a position of eminence in the artistic and commercial worlds.

They are wails of the very much degenerate.

There are a few conspicuous examples of this class in the music trade to-day and unfortunately some of them are located in New York. The particular objects of their dislike are the Western push, energy and ability which are now so conspicuous in the trade. They rail at the methods, the pianos, the men. "Those Western fellows are ruining the business," they exclaim. "They are reaching out for everything. They make pianos and sell them in quantities and at terms that will bring disaster to the trade. They combine with dealers, own dealers, and have branches that control and work certain territory so that no one else has a show."

These are in fact the words uttered a few days ago by a piano manufacturer of New York whose instruments have enjoyed considerable popularity, but which now, through the shortsighted and illiberal policy of the firm, are joining the ranks of the "has beens."

In years gone by this house, which makes a good but not the highest grade piano, was conducting a vigorous campaign that was productive of good results, financial and otherwise. For some inexplicable reason, perhaps because the wealth of the house had passed the point originally set, the active operations ceased, and to-day the piano is going along largely by the momentum of the days of pushing by the firm. It is almost impossible to believe that business men can be so blind to the trend of events and to the changed conditions of the trade. There are to-day a number of piano firms of more or less fame, but which do not approach either in the quality or the prestige of their products that of the few great names in the American trade, that are eaten up by the belief that their pianos are equal to any, and that the great public are fools not to accept unquestioned their statement to that effect.

These are the ones that are wailing about the lowering of the dignity of the trade, who are crying against progressive methods, when their own methods if applied in any other business than the music trade would land them in bankruptcy in short order, who prate of "name" when their own fame is confined almost solely to certain sections where they have been fortunate enough to retain agents. It is almost useless to urge these men to fresh efforts; they have not that staying quality that commands permanent success. A little effort and they are exhausted.

Their presence will not retard or advance the development of the trade, nor block the progress of the young giants who are shifting the centre of manufacture. They can be dismissed in few words, if indeed, they are not dismissed already, and by themselves.

Evolution, progression, achievement, are the order of the day. The survival of the fittest maintains in the music trade as elsewhere.

—R. A. Spalding, who has been with A. R. Bacon, of Wilkesbarre, Pa., will open a music store at 43 South Main street, in that city.



## TRADE AS WE FIND IT.

Newsy Squibs, Personal, Pertinent and General, Picked Up by "The Musical Courier" Reporters.

IN regard to the state of trade. The trade paper representative will still hear numerous complaints, but less than formerly, and it appears as if the tide of holiday trade had set in, though somewhat slowly. There is more wideawakeness present, and it certainly looks as if some of the slow ones have begun to realize that in, and succeeding, periods of depression extraordinary efforts to get trade are being made.

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Pay only your house rent or board in advance. Pay your advertising bills at the expiration of the month or quarter.

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Mr. Geo. C. Cox, recently engaged by Gildemeester & Kroeger, and now on his initial trip for the house, is meeting with the heartiest kind of a reception from his friends in the trade, and he is doing business as well.

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The afternoon recital given in Chickering Hall last week had a distinguished visitor in the person of ex-President Harrison, who evidently enjoyed the fine program presented.

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Tucked away in a corner of a daily paper last week was an announcement that the World's Fair medals are at last completed, but will not be distributed before February, 1896. As there was no mention of John Boyd Thacher in the paragraph the statement is entitled to respectful and most distinguished consideration.

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Reports have been received of the incorporation of some new piano companies and the establishment of new factories. Hoboken, N. J., has one, and the head of the institution, Mr. Edward Calix, expects to make 20 pianos a week at the start. The Kracht Piano Company, of Detroit, is another new comer, with a finished product of two instruments, with which the head of the firm is reported as delighted. The location of the plant has not been fixed yet. The Franklin Piano Company has been incorporated—capital stock not given—by some New York and Brooklyn men.

Each of these will probably advertise "pianos of the highest grade."

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What is this word from Brooklyn? Mr. Freeborn G. Smith again buncoed, and this time for \$36? Truly politics maketh a man a shining mark and demonstrateth him a good thing. But the Bradbury goeth right along.

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A hustling salesman with brains and agreeable personality is worth more to-day than ever before. The few there are in the trade are getting substantial monetary returns. The demand will increase as business expands and competition grows keener, but the new comers must know how to get good prices as well as to simply sell pianos.

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Mr. Henry Behr, of Behr Brothers & Co., is slowly but surely regaining his health and strength, and notes with satisfaction a considerable increase in his weight. He is devoting himself very closely to the development of the business of the house, which is now assuming satisfactory proportions. It has been established again on a business-like and firm foundation. The present business and prospects of the house are excellent.

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Mr. D. G. Calder, the dealer of Salt Lake City, Utah, who has been in the East for a few days purchasing stock and renewing acquaintances, says that since he has been here he has practically satisfied himself that the agitation for free silver is futile, and the sooner the Western people in favor of it realize the fact and govern themselves accordingly the better it will be for them. In his own State the free coinage fever is still at high temperature, and will not subside until the final word has been spoken on the subject. Business, he says, is not what it should be, and this state of affairs is largely due to the position of the people on silver. They are confidently believing that they will win on the question.

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There was a number of friends gathered together on Friday to welcome Mr. Rufus W. Blake, of the Sterling Company, on his return from Europe. Mr. J. R. Mason and Mr. A. J. Brooks, of the house, were among them, and they kept close tab on Fire Island for news of the sighting of the Germanic, on which Mr. Blake was a passenger. The day wore on and the steamer did not come. Night came, and still no returned wanderer. The steamer came into dock on Saturday about 7 A. M. Presumably Mr.

Blake's welcome was all the heartier because of the long deferred hopes of his friends.

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Among the other rumors that have not yet been officially confirmed is one that a band instrument maker of the West is seeking to make arrangements for a portion of a well-known wareroom on Union square. Up to last reports negotiations had reached the inquiry stage.

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"Yes," said a manufacturer the other day, "too many good words in praise of the Comstock-Cheney actions cannot be said. I have used them, tested them, and have always found them exactly as represented and always giving satisfaction; but my experience is that of others. You never hear complaints of them."

The manufacturer might have gone further and elaborated upon the progressiveness of the house, the high standard it has set up and has steadily maintained, and the perfect system that prevails in respect of all departments of the business.

The visitors to the factories of Comstock, Cheney & Co. cannot but be impressed with the smoothness, if the word may be allowed, apparent everywhere, and nowhere better demonstrated than in the finished product.

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They have had awards at the Atlanta Cotton States and International Exposition, with gold and silver medals. The musical instruments secured silver medals, no gold ones being distributed in this branch of the department of manufacture. It is announced that the John Church Company secured a silver medal and diploma for their aluminum violins; the Imperial Company a silver medal and diploma for guitars and mandolins; John C. Haynes & Co. a silver medal and diploma for guitars, mandolins and other small goods, and the Everett Piano Company a silver medal and diploma for their grand and upright pianos.

The system of awards at this exposition has been explained in a previous issue of THE MUSICAL COURIER.

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Mr. A. M. Wright, president of the Manufacturers Piano Company, of Chicago, who is spending some time in New York, made a short visit to Philadelphia on Monday.

## Automaton Affairs.

THE receiver's sale of the working plant, tools, machinery, patterns, &c., of the Automaton Piano Company was held Thursday last at the premises of the company, as advertised. A considerable number was in attendance, and the bidding for some of the effects was spirited.

A Mr. Doyle was a large purchaser, and it was supposed and reported that he was acting in the interests of other parties, notably Blasius & Sons. We understand, however, that the newly organized, or reorganized, Automaton Piano Company of New York secured from him nearly all, if not all, of the most important effects, and that the balance may go where they will.

The reorganized company is now getting into shape for the conduct of the business. Mr. A. B. De Frece, the receiver of the former company, will not be discharged by the court until the suits now pending are settled.

## Bad Piano Men.

WHEN one comes out another enters. Such was the case with Prof. William F. Gunther and A. M. Ball, who were employed in Muncie together at the time the former was arrested on the charge of embezzlement. An account of Gunther's release was given in the *News* yesterday morning, and as stated Mr. Gunther left last evening for Noblesville, where he will join his family, who have been anxiously expecting his return for several days.

At the time Wulschner & Son had a branch in this city A. M. Ball and Mr. Gunther were employed in the office. Mr. Ball then resided at Shideler, a small village north of Muncie, but was in Muncie the greater part of the time. He was born and raised near Granville, a town northeast of Muncie, and is well known in that part of the county as well as in this city.

After Mr. Gunther was sent to prison Ball secured employment with L. C. Hockett, the East Main street music dealer, as salesman. He traveled in the country, selling organs and pianos to the farmers, and taking in exchange either cash or their notes. Mr. Hockett became so accustomed to receiving notes that he was not suspicious when Ball handed him a promissory note in payment, but he soon discovered that Ball had upon three occasions given him forged notes when the customer had paid cash for the instruments.

Ball pleaded not to be arrested and on promise to pay the amount of the three notes, which was \$150, he was not arrested. Ball soon went to Indianapolis, where he secured employment with Wulschner & Son in that city. He paid Hockett about \$30 and then allowed the payments to cease. Seeing that the scheme was a good one he worked it on Mr. Wulschner and succeeded in securing about \$300 in this manner. Although he had received cash he would forge a note which he would turn over to Wulschner and pocket the cash. He was arrested, found guilty and sentenced to three years in the penitentiary two weeks ago. Mr. Hockett has lost all hopes of ever getting the rest of his \$150.—*Muncie, Ind., News.*

—A. J. Case is about to open a music store at Red Wing, Minn.

—Preston Metzger has opened a music store on Main street, Reading, Pa.

278.

STYLE 278 is the latest addition to the Autoharp catalogue, and it is bearing out in every particular the favorable predictions which have been made regarding its utility and salable qualities.

Although only on the market since August last the shipments of this style from the factory have exceeded in numbers that of any other style for a like period of time. The demand keeps up and the popularity of this special style is thoroughly assured.

The sale of Autoharps in the South is increasing, owing probably to the fine display of these instruments at the Atlanta Cotton States and International Exposition.

The indications that a large retail sale of Autoharps during the holiday season will be made seem positive, and many dealers are anticipating this by providing more extensive stocks than usual. The Autoharp has acquired greater standing and popularity during the year than is generally supposed, and it is good judgment to have the supply equal to a pretty good demand.

## Went Away in a Hurry.

E. P. SPENCER, of Lewiston, Me., a piano salesman, disappeared from that city Monday night and has not yet been heard from. He left several unpaid bills behind him, forgot to return a watch which he had borrowed, and sold a piano for a Lewiston merchant, pocketing the money. A warrant has been issued for Spencer's arrest.—*Augusta (Me.) Journal.*

## Brown &amp; Simpson in Boston.

M. R. CHANDLER, W. SMITH, of Boston, has taken the agency of the Brown & Simpson piano, a fact which calls for congratulations to both parties, since Mr. Smith needed just such a piano in his line, and the Brown & Simpson piano deserves just the excellent representation in Boston which it will now receive.

## Decker Brothers Notes.

THE excellent trade Decker Brothers have been having, both wholesale and retail, for some weeks past shows no diminution, but a gratifying increase. The retail trade has now assumed the old-time proportions, a pleasing feature being the steady demand for grands and the most expensive styles in uprights. The salesmen have been doing good work, as may be supposed.

Those qualities that have made the Decker Brothers pianos famous the country over were never better appreciated everywhere by the discriminating class that can appreciate to the full those qualities than at the present time. This is the case not alone in New York, but in every other centre of culture and demand for the best in piano manufacture.

Mr. Charles Dieckmann, of the house, who is now on a trip through the West, has found this marked appreciation, receiving substantial proof of it in the orders he has secured. His trip has been in every way successful, and he finds the Decker Brothers agents more enthusiastic about the piano than ever before. He and the house have been the recipients of the strongest commendations for the beautiful new styles now on the market, and the other evidences of progressiveness the house is showing.

Among the visitors to Decker Brothers last week was Mr. Charles H. Fischer, of Philadelphia, who selected some very attractive styles.

Mr. Grant L. Miller, of Lebanon, Pa., accompanied by a friend, Mr. Henry Capp, also selected a fine lot, some being to fill special orders.

## In Town.

AMONG the visitors to New York the past week and callers at the office of THE MUSICAL COURIER were:

Calvin Whitney, A. B. Chase Company, Norwalk, Ohio.  
H. J. Raymore, Shaw Piano Company, Erie, Pa.  
Julian W. Vose, Vose & Sons, Boston.

A. B. Salzer, Mason & Risch Vocalion Company, Worcester, Mass.

D. G. Calder, Salt Lake City, Utah.

John Chapman, Wickham & Chapman, Springfield, Ohio.

Alois Brambach, Brambach Piano Company, Dolgeville, N. Y.

Grant L. Miller, Lebanon, Pa.

Rufus W. Blake, J. R. Mason and A. J. Brooks, the Sterling Company, Derby, Conn.

C. G. Conn, Washington, D. C.

Mr. Hume, Hume, Minor Company.

—The balance sheet of the firm Ch. F. Pietschmann & Sons, Berlin, for the year 1894-5 shows an unexpected decline in their American business, and unless it has improved during the last half year there will be a deficit. The expenses of the new instrument Caelesta have been great. The loss in the year was 205,773 marks, making the balance to the wrong side 499,348 marks. An extraordinary meeting of the shareholders was held November 22 to consider the question of a reduction of the capital.





CHICAGO OFFICE THE MUSICAL COURIER,  
225 Dearborn Street, November 22, 1895.

**MR. J. A. NORRIS**, representing the Mason & Hamlin Company, of Boston, has just arrived in this city. He reports that the deal which was spoken of in last week's issue in Detroit, Mich., has been consummated, the parties interested being Mr. James Vaughan and Mr. L. H. Tanner, who have formed a partnership under the title of Vaughan & Tanner. The location of the store is Nos. 14 and 16 Gratiot, close to Woodward avenue. The Mason & Hamlin will be their leader.

Mr. Vaughan has been in the business for 16 years, was formerly with Mr. Roe Stevens, and more recently and for many years manager for the Detroit Music Company. He is represented as an able salesman, who has profited by his experience.

Mr. L. H. Tanner has been in the business as a renter of pianos, of which he has quite a large number, a portion of his stock having been purchased of Mr. Roe Stevens. He is a man of means, and it will thus be seen that Mr. Vaughan and Mr. Tanner know each other thoroughly, a fact which will add to their chances of success in their mutual interests.

Mr. Norris also casually mentioned the fact that the success of Mr. Martinus Sieveking with the Mason & Hamlin piano at the Chicago Orchestra concert this week in Detroit was pronounced. These occurrences add lustre to the already high reputation which this piano has attained, and are beneficial to dealers who handle them.

#### Hallet & Davis Enterprise.

The Hallet & Davis Piano Company's decision in relation to their word contest was published in these columns last week. The company is now looking up the prospects of business which it secured by means of it. The amount of benefit which will be derived from the scheme will be a substantial one.

#### Smith & Barnes.

Smith & Barnes say that business is satisfactory and that during the last week it was quite extraordinary. In this connection it is well to say that there seems to be quite a revival in all departments of the business.

Lyon & Healy also say that their trade is much better than one year ago, and with their varied business they must be an excellent criterion to judge from.

#### Estey & Camp's Denial.

The rumor that Estey & Camp will make pianos is denied in toto by Mr. Camp, who adds that the first he ever heard of such a move on their part was when his attention was called to the matter in a trade paper.

#### Story & Clark News.

Story & Clark are making some experiments on pianos, but whether they can improve much or not is a question, because they have got such a good instrument that it will be a hard matter to better it. That the concern has an excellent piano there can be no question, excellent in every way, scale, tone, action, material and workmanship. They are hustling to keep up with the demand already. If this house was entirely new in the business there would be something wonderful in the fact just mentioned, but with the reputation which it has secured these many years in the organ department (and, by the way, this part of the business is again on the boom) there is nothing so very strange about it. Dealers have faith in the piano because they were never deceived in the Story & Clark organ, and they are not likely to be in the piano, judging from the earnest efforts which one discovers at the factory and in examining the instrument.

The new Cleveland store under charge of Mr. Phil. Starck has been located in the Arcade Building, and is said to be very handsome, enough so, anyway, to have begun to do business and to compel Mr. Starck to urge the company to ship more goods.

#### Adam Schaaf Busy.

Mr. Adam Schaaf is now turning out 15 or 16 pianos each week and no stock on hand worth mentioning. Orders have been given to make the factory production 20 per week for present emergencies. Mr. Schaaf is also considering seriously the question of adding two stories to his present plant, which will probably be done in the course of a few months. This will nearly double his facilities.

#### Tryber & Sweetland.

Tryber & Sweetland say they are doing all they care to do at the present time, taking into consideration the

condition of the Western country as regards the price of produce and the dullness of collections. They are not pessimistic, however, and have faith in the future of business and absolute assurance in the value and quality of their organs and pianos, all of which trust is well founded.

#### Schaff House Hustling.

Mr. George T. Link, president and manager of the Schaff Brothers Company, says business is fair in comparison to what it has been, and he has no cause whatever to complain. The factory is being run up to its normal condition, and the house manages to dispose of its entire product as fast as it is ready.

#### A Newman Organ Catalogue.

The Newman Organ Company reports nothing new that would interest the general trade. The customers of this house may, however, be concerned in three new styles of organs just produced, and in the fact that a new catalogue, which will contain all the new styles, will be issued in about two weeks.

#### Suing Lyon & Healy.

The Standard Organ Company, as assignee for Mr. Jarvis Peloubet, has brought suit against Lyon & Healy for royalties and for a reassignment of the patents which Mr. Peloubet conveyed to the latter named house when he made his arrangements with them. Lyon & Healy say that Mr. Peloubet is welcome to the patents, &c., just as soon as he lives up to his agreement and takes certain stock off their hands. The firm of Lyon & Healy is an old and honorable one, and has usually won any suit brought against it. It is with no prejudice against Mr. Peloubet, whose reputation is of the best, to say that he is probably mistaken in his belief as to his rights in this matter, and if he is correct there will be no trouble in proving his position. Mr. Peloubet has connected himself with the Elastic Cement Company, at 266 Wabash avenue, and says that the Standard Organ Company owed nothing and did not need to make an assignment, but it was done to bring his differences with Lyon & Healy to a focus.

#### Manufacturers' Line in Quincy.

Another new agency for the Manufacturers Piano Company's line of goods, which, as is well known, consists of the Weber, Wheelock and Stuyvesant pianos, has been arranged for at Quincy, Ill. Messrs. Cady Brothers will now represent this trio of instruments and will do it successfully.

#### Music in the Air.

On Thursday afternoon the building at 171 South Canal street, recently occupied by Reed & Sons, and still more recently by the Russell Piano Company, was totally destroyed by fire. The seventh floor of an adjoining building, also destroyed, was occupied by the Williams Organ Company, which concern simply set up a few organs there. Their loss has been variously estimated from \$2,000 to \$8,000; the former probably is a liberal estimate.

Reed & Sons have had nothing in the burnt building for months, and the Russell Piano Company had just completed their removal.

#### J. V. Steger's Generosity.

Mr. J. V. Steger is already making preparations to double his Thanksgiving charity on Thursday next. His experience of last year has been of service to him in enabling him to carry out his benevolence in a more systematic manner. There will be a cordon of police, who will watch carefully that no repeating takes place.

#### Personals.

Mr. M. D. Swisher, of Philadelphia, Pa., is in town and visiting the trade.

Mr. Chas. F. Thompson, of the Thompson Music Company, will be in New York Monday on a buying expedition.

Mr. Charles Becht, representing the Brambach Piano Company, of Dolgeville, N. Y., made his appearance again here this week. Mr. Becht is a busy and successful man. He is a good salesman and has a taking piano to handle.

Mr. Henry Robson, who has been for many years with Lyon & Healy, has engaged to go with the Conover Piano Company on December 1. He leaves the old house with the best wishes of everyone connected with it.

Mr. Joseph I. Leimert, a young and successful salesman, for many years connected with Julius Baur & Co. and more recently with the Conover Piano Company, has accepted a position with the Hallet & Davis Piano Company, and is already at work in his new position. Mr. Leimert is a Chicagoan born and bred, is a member of one of our crack military organizations, has an almost unlimited acquaintanceship in this city, is well liked, and is a desirable acquisition to any house securing his services.

Mr. Joseph Shoninger returned last Monday from his Eastern trip. He says there is nothing particularly new to report from either East or West, so far as his house is concerned; everything is lovely, business is good, and prospects are excellent.

Mr. A. H. Cox, of Decatur, Ill., a staunch friend of the Schaff Brothers piano, was in the city this week selecting a stock of instruments.

Mr. Jos. J. Daynes, the organist of the Tabernacle at Salt Lake, Utah, is in Chicago, and is studying up the sub-

ject of pneumatic and electrical actions for the immense organ he is presiding over. He has not yet come to any conclusion, but will do so before his return.

Mr. J. W. Stevens, representing the Opera Piano of New York, has just arrived from Sullivan, Ill., where his concern has a case of alleged embezzlement against Mr. J. T. Elliott. The case is expected to be tried in about two weeks.

## THE TRUTH AND A WARNING!

MY attention is called to a circular letter issued, under date of November 9, 1895, by the Everett Piano Company, of Boston, in which several misstatements appear. In the first clause of this new manifesto they say:

"On November 14, 1894, we issued a circular to the piano trade stating that we believed Mr. George P. Bent was infringing upon," &c.

What they really did say in the circular of November 14, 1894, was this:

"All persons are hereby notified that the so-called Orchestral Attachment contained in the 'Crown' pianos, manufactured by George P. Bent, of Chicago, Ill., is an infringement of Letters Patent of the United States," &c.

In the second clause of this circular letter of November 9, 1895, they say:

"In the circular above referred to (that of November 14, 1894), we warned all manufacturers, dealers and purchasers of the Orchestral Attachment that they were liable for damages, if the suit that we were about to bring against Mr. Bent resulted in substantiating the claims made by us," &c.

What they really did say in the circular letter of November 14, 1894, was:

"You are further notified that under the law any person who makes, sells or uses such a piano is an infringer and liable to prosecution as such. \* \* \* We are about to begin suit \* \* \* and shall prosecute all infringers wherever found, as we may be advised."

In the second clause of this new circular letter of November 9, 1895, they say:

"Mr. Bent prayed for an injunction restraining us from sending out circulars or other like information, which he claimed injured his trade. This injunction was granted in the Superior Court of Cook County, Chicago, but has just been dissolved by the Appellate Court for the First District, Illinois."

The real fact and truth is, as I understand it, and as my attorneys understand it, that the injunction has not been dissolved, for I have appealed the case to the Supreme Court, and the injunction will not be dissolved until the Supreme Court says that the Appellate Court is right and the Superior Court wrong in regard to this case. I believe that the Supreme Court will not say so and that the injunction will never be dissolved.

It was because the Everett Piano Company set themselves up as judge, jury and the "whole thing," to pass upon matters in controversy between us, that I applied for an injunction restraining them from making such statements as they did in their circular letter of November 14, 1894, and in the trade papers about that time, for I contend that *until some court has decided* that the orchestral attachment is an infringement on their patent, that they had not then, and have not now, any right whatever to make the bold, bald assertion that the Orchestral Attachment was or is an infringement. They might have said, without objection on my part, what they say now, namely:

"We wish now again (not again, for they did not say then what they say now—far from it), to say that we are advised that the Orchestral Attachment is an infringement on the Plectrophone patent, and if this be so proven," &c.

My suit for injunction was brought because they prejudged the case and decided its merits for themselves (in their own favor, of course), without the aid of judge, jury or legal proceedings of any sort, and, furthermore, because they made certain statements about a year ago which were not true, and made other statements which still remain to be proved.

I submit that the presumption is decidedly against the claims of the Everett Piano Company from the fact that three patents have been granted me, and a fourth patent allowed on my Orchestral Attachment and Practice Clavier, all of them since the date of their patent, which they claim I infringe. One would presume that the Patent Office would not allow me four patents, since the date of theirs, if any or all of my patents infringed on theirs, which was granted before any of mine were.

The Orchestral Attachment and Practice Clavier is radically different, both in the construction and in its musical and commercial value, from anything else on the market which does not infringe on my patents. So far as I know the Everett people never claimed, until after my Orchestral Attachment and Practice Clavier were put on the market, to imitate any other instrument than the mandolin. At all events all their advertisements that I ever saw prior to that time claimed only to imitate the mandolin. With my invention we can successfully and almost exactly



imitate fourteen different instruments; besides that we have a perfect Practice Clavier.

No one but myself in the United States can legally make the Orchestral Attachment and Practice Clavier, and these devices can only be found in the "Crown" pianos. I have already brought suit against A. B. DeFrece, receiver of the Automaton Piano Company, and Emile Klaber, for infringement on my patents, and this is to warn manufacturers, dealers and the public not to make, buy or sell or use devices which infringe on patents granted me as follows:

No. 527,533, dated October 16, 1894.

No. 533,661, dated February 5, 1895.

No. 535,190, dated March 5, 1895, and another patent which has been allowed this year (1895) and will soon issue. Suits will be brought against all infringers on these patents.

I claim that my patents do not infringe on those of anyone else; no court has yet said that they do; nor do I believe that any court will say that they do; and in the meantime I hereby guarantee full protection to dealers and the public in the sale and use of the "Crown" pianos containing the "Crown" Orchestral Attachment and Practice Clavier, fully covered by patents in the United States and other countries. Very respectfully yours,

Chicago, November 14, 1895.

GEO. P. BENT.

## OBITUARY.

**ANTHONY H. MILLER**, a prominent builder of Philadelphia, died in that city last week, aged 78 years. Many years ago, in company with a Mr. Carhart, he made melodeons in that city.

Theodore Green, an old time Louisville, Ky., piano maker and dealer, has just died. He was 66 years old.

## Blue Felt Abroad.

**THE** latter part of last week Alfred Dolge & Son exported 54 sheets of their celebrated blue hammer felt to Europe.

This number of sheets represents hammers for nearly 1,000 pianos and they were shipped directly to three of the important European manufacturers.

## Where Was Crosby?

**FREEBORN G. SMITH**, a piano dealer at No. 557 Fulton street, reported to the police to-day that a man, about 25 years old, 5 feet 6 inches tall, with light hair and mustache, called at his store last night and purchased a music box valued at \$32.50. He ordered it to be sent to No. 468 Vanderbilt avenue. The messenger met the man at the corner of Fulton street and Vanderbilt avenue, handed him the article and received a check for \$32.50, drawn to the order of Mr. Smith on the Sprague National Bank. The check was returned marked "no good." The police are looking for the swindler.—*Daily papers.*

## New Enterprises and Changes.

**M. P. CONWAY**, for 15 years a prominent dealer of Holyoke, Mass., has leased one of the finest stores in Springfield, and will carry a large stock there.

John R. Mason, a music teacher of Danvers, Mass., has taken warerooms and will sell pianos.

G. R. Lampard, a former dealer of Burlington, Ia., has returned to business in that city, and will handle the Kimball as his leader.

The W. W. Kimball Company has opened a store in Rockford, Ill.

Findlay, Ohio, has another piano store, conducted by J. A. Witham & Brother. It is located at 523 North Main street.

Cyrus Miller has resigned from the First National Bank in Northampton, Mass., and will open a music store with Dr. Blodgett, of the college.

Hiram Aldrich, formerly manager for J. L. Mahan, at Sterling, Ill., has resigned, and will go into business for himself at that place.

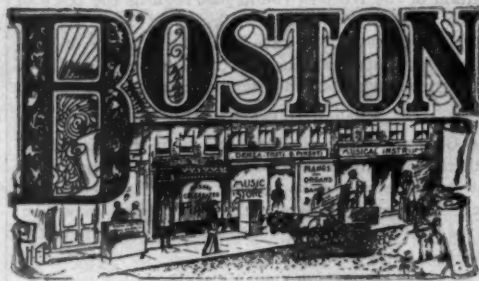
C. R. Ferry, of Freeport, Ill., has opened a branch store at Monroe, same State.

Irwin & French, of Frankfort, Ind., will open a branch at Charleston, Ill.

Augustus Baus & Co., of New York city, have been incorporated, with a capital stock of \$1,500, to manufacture and deal in pianos.

**WANTED**—First-class experienced wareroom salesman. References required. Address C. H. Utley, Buffalo, N. Y.

**WANTED**—A good tuner and regulator for a Southwestern city. A fine opening for a steady and industrious young man. For further particulars address Behr Brothers & Co., Eleventh avenue and Twenty-ninth street, New York.



BOSTON OFFICE OF THE MUSICAL COURIER,  
17 Beacon Street, November 23, 1895.

**THE** Masonic Temple property, where it has been rumored for some time that the New England Piano Company might erect a new building and locate its retail warerooms, is again in the market, the option that was held by Meredith & Grew, real estate dealers, having expired. It is said that the Masonic representatives hold the property at \$1,000,000, and up to the present time no one has been found willing to pay that price.

Just at the moment of writing there is some hitch in the building operations at Boylston and Carver streets about the new Steinert Building. The lot is divided by an alleyway 5 feet wide running from Carver street past the rear of the buildings on Boylston street. It was proposed to bridge this alleyway so that it still could be used, and yet not interfere with the ground plan of the new building. But some of the Boylston street property owners have secured an injunction to prevent its being bridged over, as they want it "open to the sky," as it always has been. The case is in court now, but may be decided at any time. If the injunction is sustained the new building will be in two distinct and separate parts, without interior communication.

A gentleman is visiting all the largest manufacturers with the object of getting some sort of tariff reform; that is, he proposes to have a commission appointed to decide tariff matters instead of having them taken up every four years and kept in an unsettled state. As yet none of the piano manufacturers have responded to the invitation to pay \$25 to become members of the movement.

The Emerson Piano Company has just received sample copies of its new calendars, which will be ready to send out about Christmas time. They are of good size, with the calendar numbers in sufficiently large figures to be read at a distance. At the top is a pretty picture of scenery near-by Boston. These photographs are in half-tones, the principal color being green. There are a dozen or more styles, each one of them pretty enough to frame. The fishing scene and the breakers near Cohasset are especially fine.

During the time that the auction sale of Chickering pianos was taking place last week, they were having excellent business at the retail warerooms, where they sold four pianos on Wednesday morning.

Their business a year ago this month of November was the best they had had in ten years, but this current month of November promises now to be far ahead of that. They keep on working their factory full time and haven't accumulated a very large stock ahead.

The Mason & Hamlin piano was played at the Thomas concerts in Detroit when Mr. Sieveking made a great success.

The business of the Mason & Hamlin Company last month was the biggest ever known. November shows up to date far better than October.

Mr. H. W. Stevens has been engaged as salesman by the Vose & Sons Piano Company.

In the retail warerooms the company is showing a white mahogany upright piano that has been greatly admired. The wood is the richest creamy white in color.

Mr. Haywood, outside salesman of the New England Piano Company, who has been traveling for the past two months, returned to town this week.

The Ivers & Pond Piano Company has disposed of all of its stock of pianos that were damaged at the time of the fire in the warerooms in Masonic Temple.

A Gildemeester & Kroeger concert grand piano that was sent from New York especially for these two concerts was used at the Dorchester Temple Church and at the Salem concert.

Mr. Frank W. Campbell, for seven years with Mr. E. B. Wood, has been engaged as outside salesman by the M. Steinert & Sons Company.

Mr. J. N. Merrill left on Monday evening for Washington, and will be away about a week or 10 days. He will

pay a visit to his friend Mr. F. W. Baumer, at Wheeling, W. Va., during his absence.

Mr. James W. Cook, for over 20 years engaged in the business of piano moving, died on Saturday, November 23, at 8:45 o'clock, after an illness that has extended over the past two years. The last time Mr. Cook was at his office to attend to business was during the early part of August, but about six weeks ago he drove down from his residence, corner of Massachusetts avenue and Boylston street, and sat for a short time in the office shaking hands with all the employees and friends who came in. Up to last Monday he attended to all the details of the business at his house, and knew exactly how everything was being done, talking over all the monetary affairs as if at the office. Mr. Cook was in his 59th year. He came here from Parsonsfield, Me., and built up the largest teaming and piano moving business in the city. He owned a large part of the land back of the Tremont Theatre, and also owned the Hotel Denmark, at the South End. He leaves a widow and three children—one son, C. E. Cook, connected with the Boston Budget; the other son, W. H. Cook, connected with him in business, and a daughter, Mrs. G. H. Holmes, of Cambridge.

Mr. Cook has been connected with the Tremont Temple Baptist Church since 1878, and has been deacon for the past twelve years. At the Temple prayer meeting last night there were constant telephone messages received concerning his condition. The evening before his death he signed seven pages of codicils to his will made eighteen months ago, his signature being as firm and legible as any he ever wrote.

The funeral took place yesterday (Tuesday, November 26) at noon, at the First Baptist Church, Commonwealth avenue.

## In Town.

Mr. Alfred Dolge, New York.

Mr. Harry Sanders, Sanders & Stayman, Baltimore, Md.

General Estey, Brattleboro, Vt.

H. P. Montgomery, Portsmouth, N. H.

Mrs. Nellie M. Hoyt, Laconia, N. H.

Mr. C. E. Steere, Worcester, Mass.

The following is an account of the Boston Traveller of November 21, regarding Andrews, the Lynn music dealer, who got into trouble:

Charles H. Andrews, the Lynn music dealer, who pleaded guilty to receiving from boys property stolen from the Blake-Bacon music house of this city, will live in forced obscurity for the next six months in the House of Correction at South Boston. It was not until the imposition of this sentence in Superior Criminal Court yesterday afternoon that the authorities felt certain the prisoner would be compelled to pay the penalty of his crime by a term of imprisonment. Andrews in the lower court was given one year in the House of Correction. He was fortunate in taking an appeal, for the present decree cut off six months from the original sentence. Up to yesterday Andrews had been out on bail, and as he was twice defaulted the opinion gained current that he would not respond when called for sentence.

The charge to which the defendant pleaded guilty set forth three counts of receiving stolen property, but the local magistrate in sentencing him only took into consideration the means employed by Andrews to secure the plunder. It was shown, and over-conclusively too, that Andrews, by financial offerings induced, in some instances compelled, juvenile employees to steal music sheets from the firm mentioned. The boys received but one-tenth the actual cost of the music, so it was easy for the buyer to take his booty to Lynn and undersell all the similar dealers in that city.

The prisoner betrayed much pleasure at the announcement of the new sentence.

A meeting of the piano and organ manufacturers and dealers of Boston was held on Monday afternoon at the warerooms of C. C. Harvey & Co. to pass resolutions upon the death of Mr. James W. Cook. Among those present were George H. Chickering, S. A. Gould, E. N. Kimball, Jr., H. Basford, J. N. Merrill, O. J. Faxon, C. W. Smith, E. W. Tyler, Chas. D. Blake, George Champlin, Chas. Bourne, P. H. Powers, Fred. Powers, E. S. Payson, Handel Pond, G. A. Gibson, W. A. Vose, G. F. Blake, H. F. Miller, C. C. Harvey, Joseph Gramer, Mr. Waterman.

Mr. George H. Chickering was appointed chairman of the meeting, and Mr. Chandler W. Smith secretary. Mr. Chickering, Mr. Powers and Mr. Miller spoke of Mr. Cook as they had known him both in business and private life, and paid high tributes to his integrity and sterling character. A committee of three, Mr. Henry F. Miller, Mr. E. S. Payson and Mr. J. M. Merrill, was appointed to draft suitable and appropriate resolutions, and they retired to an adjoining apartment. During their absence Mr. Waterman, cashier of the Boylston Bank, and Mr. S. A. Gould eulogized Mr. Cook, Mr. Gould having known of many of his benefactions to the poor.

The following report of the committee was then read:

WHEREAS, Our Heavenly Father has called from our midst our business associate and valued friend, the late James W. Cook.

Resolved, That the piano and organ trade of Boston loses in him a man who possessed exceptionally successful business ability, one who held the entire confidence of his business associates; they recognized in him the strictest integrity and a great individuality which endeared him to all with whom he had dealings.

Resolved, That we tender to his family our deepest sympathy in this their time of great bereavement.

Resolved, That the secretary of this meeting forward to the family a copy of these resolutions, and furnish the same for publication in the daily papers.

A motion was then made, and carried unanimously, that all present and other members of the trade should attend the funeral. Mr. Henry F. Miller, Mr. S. A. Gould and Mr. J. N. Merrill were appointed a committee to purchase a suitable floral tribute to be sent in the name of the Piano and Organ Trade of Boston.



## Hockett's Good-Bye.

**M**R. I. N. HOCKETT, who has been prominent in business circles here for several years, has decided, because of ill health, to remove from this city and locate at Los Angeles, Cal. For 18 years Mr. Hockett has been a member of the firm of Hockett Brothers & Puntney Company, doing a prosperous business in the sale of pianos and musical instruments. He first became associated with the firm at Washington C. H. 18 years ago. In 1885 the firm moved to this city. His health becoming impaired, Mr. Hockett sold his interest in the firm on November 1 to Mr. H. D. Cable, of Chicago, and on Tuesday left for Los Angeles, his future home. Before leaving Tuesday evening he was called into the parlor at the store, ostensibly to talk over some business affairs. He was soon surrounded by his former employees, and Mr. S. B. Van Fossen, in behalf of the employees, in an appropriate speech, presented the retiring partner with a handsome diamond pin, as an evidence of the high esteem in which he was held by his associates. In the loss of Mr. Hockett to Columbus, Los Angeles gains a business man and a gentleman of whom, no doubt, they will have reasons, as this city has, to be proud of.—*Columbus, Ohio, Dispatch.*

## L. Soule's Grievances.

**L** SOULE has been known in Boston and New York piano manufacturing circles as a dealer in Taunton and New Bedford, Mass., where a peculiar activity of his made him well known among many people of Southeastern Massachusetts. Last year a stock company bearing his name succumbed and many complaints were heard regarding his methods, while on some sides he became the object of sympathy because of his collapse.

Mr. Soule has published a number of documents that are meant to explain the situation, but we admit they are not sufficiently lucid to admit of unbiased analysis. His expressions are vague, his charges vaguer, and his protests of the vaguest. What Mr. Soule should do now is to tell in a straightforward, dignified manner just what happened to his company and how it happened. These indefinite allusions that are in the nature of laments have no business basis and are more injurious to Soule than to those he is supposedly endeavoring to strike.

The two documents read as follows:

## A Famous Conspiracy Case.

I, the undersigned, do affirm and believe that the following is true. Most of it is History by record.

L. Soule, well known to the people as a musical enthusiast was in Band, Orchestra, Choir and Chorus work early in life, at 24 led a Choir, at 27 taught Singing School, at 37 led Choruses and in 1879 established the S. E. Mass. Music Festival Ass'n.

In business a Mechanic, Tackmaker and Inventor; Superintendent of the A. Field & Sons Tack works 19 years until 1880, then two years with Dr. Tourjee of the New England Conservatory, and establishing Agencies and selling Pianos; then five and one-half years carrying on business for himself until doing the largest amount of any Dealer in S. E. Mass., \$36,000 per annum. Not content with this, he sought and got \$10,000 Capital subscribed by about 35 persons in five Cities and eight towns, named each Director and naming his his own plan, salary, &c., for conducting the business under the Board of Directors, which were accepted without conditions. The first year's business was more than double his own private business. This called for an increase of the capital to \$20,000, and later to \$30,000, including the borrowing of \$55,000 from Banks and nearly \$30,000 through Mr. Soule's "Certificate Plan" for getting money on chattel mortgages. Dividends of 30 per cent. were paid to the stock in the first 30 months, and over 10 per cent. in the next 18, all of which was by the unanimous agreement of the Board. Still, the Treasurer was not loyal to the business or Board of Directors for he first intermeddled with the collections by unwarrantably sending out duns and then unwarrantably arbitrating on over \$1,000 of property and illegally taking the same and applying to Mr. Soule's private account, when it belonged to another. When remonstrated with, he threatened to resign and the other Directors gave in. Then he in many ways intermeddled, ordering an instrument and exchanging it without consulting the Manager or Board, criticising the lease system because so much interest lay uncollected and idle. When to please him, the Manager after consultation with the Board issued leases on which the interest he paid each three months, he rejected the plan because it made too much work for him. He often criticised the Manager for not collecting closer, but later on, after the Manager's resignation, when he was in charge he let several of the worst cases go uncared for all through a year.

When the Manager upon the closing up of the New Bedford and Taunton Stores recommended a plan by which to cut down the endorsements of the Directors \$24,000, in a year, which was endorsed by a Special Committee (Messrs. Fish, Earl and King), by the Treasurer's influence it was tabled and the Manager's election for the fifth time was postponed, it being stipulated that he "hold his position subject to the pleasure of the Board." In this the spirit and animus of the man was plainly to be seen. The Manager after careful consideration and consultation with far-seeing business men thought it wise to retire and work for himself in the Territory just left by the Company, not conflicting with them at all; thinking by this to please the discontented ones, let them run the business as they seemed to desire, and see what kind of success or failure they would make, and at the same time be doing better financially for himself. What was his astonishment to find that within twenty-four hours of his retirement, the Treasurer had notified all the Manufacturers with whom the Company had dealings not to sell any of the instruments to the Ex-Manager as they should still want to control that territory themselves.

Not satisfied with this he, in direct violation of unanimous votes of the Board for leaving Taunton and closing up, returned, retired two-thirds of the help, released the

store and stayed eleven months, not only at a loss of \$1,000 and more to the Company, but to the great financial stain of Mr. Soule. This was also in the face of his own Annual Report, where he had said the Company was \$1,000 in "a hole" in the Taunton District (although this report was falsified as New Bedford and Brocton expenses were charged to Taunton. All of these acts were done under Mr. Soule's energetic protest. When Mr. Soule established the Company he had 27 shares, the Treasurer 10. His criticisms were nearly always done "behind the back." In consequence of this persecution Mr. Soule has lost all his property and suffered a financial loss of \$8,000 to \$10,000, directly and indirectly. His wife and five children because of it have been seriously taxed, many creditors have suffered, 40 stockholders of the Company have for more than two years had no dividends. This is a plain statement of the work of the Ex-Treasurer, sustained by a devoted friend and the present Treasurer, and finally two other Directors who were "dragged in," so tied (by money obligations) they did not resist.

The world shall judge.

(Signed)

L. SOULE.

## A Brief Review.

To My Associate Stockholders:

"COULDN'T HOLD HIM."

This is all I could ever learn through reliable sources of the fault found with me, by the Ex. and Present Treasurers of the Soule Piano and Organ Investment Company. "Couldn't hold him."

The Corporation was established in perfect harmony. Not a word of difference was expressed in any way. In six months the Directors unanimously recommended to the Stock an increase to \$20,000. "Couldn't hold him." Later the Directors went to the banks for money to put into leases against my earnest protest, borrowing Fifty Five Thousand Dollars. "Couldn't hold him." Then by recommendation of the Board of Stockholders, another increase was made to \$30,000. "Couldn't hold him." I was told if I could get money of private capitalists, to get all that was wanted. "Couldn't hold him." The Manager had always sought the pleasure of the Directors. Here were five as fine endorsements of his work as can be found in business life.

When the Treasurer intermeddled by dunning a large number, the Manager protested. Who needed holding here? When over \$1,000 of goods was arbitrated on unwarrantably by the Treasurer and he took another's property without right, he was remonstrated with by the President and Manager, he then threatened to resign if he could not have his own way. Who would not be held? When he ordered an instrument without the knowledge of the Manager, whose business it was to do all the buying and selling, who would not be held? When he boycotted me after my resignation, by instructing the manufacturers not to sell me instruments, and without authority, who would not be held?

When, by order of the Directors, the Manager just before his resignation had discharged the help at Taunton, and given up the store, and the Treasurer without authority re-hired the store and re-engaged part of the help (shrinking the stock \$1,000 in eleven months), who would not be held?

A wicked conspiracy it evidently was from an early date. For what reason? I know not. Who was advantaged? Surely not the Stockholders who have had no dividends for over two and a half now years. I was "stranded" and damaged financially nearly \$10,000. My wife, five children, and many creditors have suffered with me. To sum it all up, it is a cold-blooded, wicked piece of work from beginning to end with the Treasurer in the lead, two others at his heels, and two more "pulled in" by the wicked influence. These things were also done without the Board's authority. To-day if the right was to prevail the Directors would be discharged and I re-instated as the Manager of the company, with a true and loyal board to back me. So I believe and think. Sincerely yours, L. Soule.

Give us a complete statement, Mr. Soule.

## Fischer Violins.

**I**N another portion of this issue will be found the advertisement of Carl Fischer, 4 and 6 Fourth Avenue, New York, calling attention to his fine assortment of old Italian violins, violas, cellos, bows, &c., and strings of superior quality. As every dealer knows, they are often called upon to supply a customer with an instrument that has a pedigree. Mr. Fischer's stock of these instruments is large. It is a carefully selected stock, and any purchaser may feel assured that the dates and history connected with the violins or any other of the instruments are authentic and reliable.

## Notice of the Burdett Piano Company.

**T**HE Burdett Piano Company, of Erie, Pa., is engaged in the manufacture of Burdett pianos, which we are clearly entitled to do, and are conducting our business in an honorable way. No other company is or has, up to the present time, manufactured a Burdett piano.

Mr. Brockmeier has visited Erie and been through our factory, and he knows we are manufacturing pianos and selling them and that we are not stenciling them. If Mr. Brockmeier or his associates think we are infringing his rights the honorable and manly course for them would be to proceed against the Burdett Piano Company. We are responsible and will protect our business, our customers and our reputation. THE BURDETT PIANO COMPANY.

Erie, Pa.

## Jacot's Singing Birds.

**D**ON'T fail to visit Jacot & Son's, at 39 Union square, manufacturers and dealers in Swiss musical boxes and musical novelties of every description, and listen to those mechanical singing birds. They are wonderfully perfect in their workings, tuneful notes and imitations. Two species of birds can be seen, one representing the canary and the other the nightingale, and the characteristic notes peculiar to each are delightfully reproduced, and the birds themselves, sitting so naturally on their perches in the elegant brass cages, are so lifelike as to almost discredit their mechanical construction.

The birds are but one specialty among the many curious musical novelties on exhibition in Jacot & Son's ware-rooms. You will be made welcome, and can pass a pleasant half hour in listening to the Swiss musical boxes and examining the different objects in which musical effects have been placed.

## To Kranich &amp; Bach.

Messrs. George Hersberg & Son, 906 and 908 Arch street, Philadelphia, Pa.:

**G**ENTLEMEN—It gives me pleasure to add my testimonial of the excellence of your pianos to the valuable ones in your possession.

I have used one recently in concert, and tried many in your ware-rooms, No. 906 and 908 Arch street, with great satisfaction. Their evenness of scale, full, rich bass and bell-like treble make the Kranich & Bach highly desirable instruments, as your courtesy and upright dealing make an artist's intercourse with your house a pleasant thing to be remembered. Very sincerely,

(Signed) EDOUARD HESSELBERG.

OCTOBER 19, 1895.

## Good Words for Steck.

**T**HE following letter was received by C. J. Heppie & Son, of Philadelphia, Pa., who have for many years been the staunch representatives of George Steck & Co., New York. This testimonial is significant as showing the durability of the Steck pianos.

ELMER, N. J., November 14, 1895.

Messrs. C. J. Heppie & Son:

For 30 years we have used in our family with entire satisfaction the Steck square piano. About a month ago we decided to purchase a baby grand, and thinking over the good qualities of the old piano we selected a baby grand of the same make, and we are perfectly satisfied in every respect. Yours respectfully,

A. B. WOODRUFF, M. D.

## Cone.

**H**ILLSBORO, Hill County, Tex., November 12.—W. W. Phillips, dealer in music and musical instruments, assigned for the benefit of the following creditors: Collins & Armstrong, \$1,558; Estey & Camp, \$1,010; local creditors, \$500. He also filed a deed of trust at Mineral Wells.

—R. L. Griffin has accepted a position with Anderson & Price, of Macon, Ga.

—Allen E. Olney, of Holyoke, Mass., has invented a system of chimes on the tubular principle.

—Mr. Chase, of Chase & Smith, of Syracuse, and Mr. Cressy, of Cressy, Jones & Allen, Portland, Me., were in town on Monday.

## Mason &amp; Hamlin

## PIANOS AND ORGANS.

W. H. SHERWOOD—Beautiful instruments, capable of the finest grades of expression and shading.  
MARTINUS SIEVEKING—I have never played upon a piano which responded so promptly to my wishes.  
GEO. W. CHADWICK—The tone is very musical, and I have never had a piano which stood so well in tune.

FRANZ LISZT—Matchless, unrivaled; so highly prized by THEODORE THOMAS—Much the best; musicians generally so regard them.  
X. SCHARWENKA—No other instrument so enraptures the player

## STANDARD INSTRUMENTS.

ILLUSTRATED CATALOGUES AND FULL PARTICULARS MAILED ON APPLICATION.

## Mason &amp; Hamlin Co.

BOSTON, NEW YORK, CHICAGO.



### Pease Progress.

IF one stops to study why some houses are busy at this season and others are comparatively idle, the conviction will be forced upon one that while merit of the product has much to do with a popular success, it is not the whole thing, but must be backed up by an understanding of the conditions of trade, a broad way of dealing with the situations as they present themselves, and untiring energy.

And all must be directed by a chief that has a thorough knowledge of the intricacies of trade generally, as well as the detail of his own business.

These conditions are all fulfilled by the Pease Piano Company, which is now doing business at a rate to make some of its competitors stare in wonder. The factory is being rushed, and there are orders enough now in to keep it rushing well into the new year.

This condition of affairs can be attributed to the causes outlined above. The Pease Piano Company understands the situation as it exists to-day and has grasped it. The members of the firm are heartily in accord on the subject of modernity in piano construction. No old fogyism there, no antiquated styles, no obsolete methods. They are aggressive, pushing and untiringly energetic, and the results of their aggressiveness and activity are shown in the business the firm is doing.

At the head of it is Mr. John D. Pease, a thinker as well as a doer, who realizes as do but few men in the trade the trend of events, and who is able to plan and supervise the carrying of his plans to a successful conclusion for the development of the Pease piano and the business of the house.

And to this may be added the fact the Pease piano itself possesses those essential elements which win popularity, in being an instrument thoroughly in keeping in every respect with the modern demands. Merit backed by brains, capital and energy will win every time. That is why the Pease factory is being rushed to fill orders.

### "The Music Makers."

A TALE of unarrested development, a recounting in detail of the mechanical, a combination of the æsthetic with the practical, a tale by picture of appreciation, and, above all, a convincing, because perfectly straightforward and truthful, presentation of facts is *The Music Makers*, the new catalogue of the Story & Clark Piano Company, of Chicago. While in general form it departs from the conventional path of catalogue making, it is in the study of it in detail that one comes to see how entirely novel this booklet is in many respects.

Readers will miss, and with pleasure, the old stereotyped phrases recounting the glories of the house, and that old sameness of treatment of the subject. One will search it in vain for the badly drawn pictures, with the lengthy and detailed description at the bottom. And it is noted with thankfulness that there are no rules for the care of the piano, nor is the reader confronted with a facsimile of the warranty given by the house.

As the name of the booklet implies, it is a story of development, pictures and letterpress telling it. Mercury and the Tortoise, the Sirens and Ulysses, Orpheus charming the Beasts with his Lyre form by illustration a complement to the detail of the construction of that modern music maker, the Story & Clark piano.

Information for the general reader is there. Particulars of construction, emphasized by cuts of the component parts of the piano, give in small space and concisely details of which the average piano buyer is ignorant, for, to quote from the book, "It probably rarely, if ever, occurs to the mind of an admirer of a beautiful piano that to produce the instrument which is so universally a favorite and almost a necessity, requires a rare combination of great strength and its exact opposite, the utmost delicacy."

The necessity for the thorough seasoning of the wood and the proper preparation of all materials, the construction of the back and its preparation for the sound board; the sound board itself and the pressure to which it is subjected; the plate; stringing; the building around of the case; the adjusting of the action; fly finishing, action regulating, tone regulating and tuning are all described briefly and clearly in their turn, concluding as follows:

"Sufficient to say that mechanical talent of a very high

order, dominated by marvelously trained hearing, applies its touch to every individual piece of the instrument, working without haste until perfection of tone is achieved in that triumph of harmony, the Story & Clark piano.

"This beautiful instrument of modern evolution, the Story & Clark piano, embodies all the points of excellence it is possible for artisans skilled in their different branches to produce. The material used throughout is of the highest order. The cases are double veneered on hardwood and all returns and moldings are of natural wood. Thirty-three years' experience in the music trade has taught us many lessons, the chief being that honestly constructed instruments are in the long run the cheapest to buy, and intending purchasers can rely upon every instrument that bears our name being perfect in all respects and up to the Story & Clark standard."

Gibsonesque in its outline is the pen and ink drawing that occupies two pages in the centre of the booklet, and named *The Connoisseurs*. It is a splendid example of the quality of illustrations throughout the book, which, though differing in detail, are uniformly excellent in conception and execution. As said before, smaller illustrations embellish and supplement the text, those showing parts of the piano being particularly faithful and appropriate.

Following this larger illustration are several of a single page each, expressive of the appreciation of the Story & Clark piano by musicians. They serve to emphasize what had previously been said about the tone qualities and excellence of construction of the Story & Clark pianos. Then follow cuts of the different styles manufactured, the whole closing with a fine picture of the factory.

Enough has been said to show the quality of this unique catalogue. Words of equal strength and praise may be given to the manner in which designers, engravers and printers have done their work. Modern type, modern illustrations, variation in colors, fine quality of paper, perfect presswork have all combined to make this booklet a credit to the taste of those responsible for it.

And coming to the back cover, we find outlined portions of the Old World and the New, whereon are indicated the headquarters of this most progressive house—Chicago, London and Berlin. This little outline tells without words a story of enterprise unsurpassed in the records of the music trade.

### Automatic Chimes.

A HOLYOKE, Mass., man, A. E. Olney, claims the honor of inventing a musical instrument in the shape of automatic tubular chimes, which is intended to furnish music for the homes of the wealthy. The instrument has been perfected and a sample machine has been tested. It plays soft, sweet music. There are eight tubular chime pieces, the longest about 3½ feet, and the shortest only a few inches in length. The largest tube is about 2 inches in diameter, while the smallest measures about half an inch in diameter.

The sound is made by small hammers working automatically and striking the tubes, the hammers being so arranged that they will strike the tops of the tubes. The instrument is something entirely new, and is intended to be placed in the upper halls of residences. The cost will vary from \$700 to \$2,000, according to the size and style of the instrument. It will play twenty selections from beginning to end, and will play half of them and repeat, or the music can be started at the tenth selection. The machine will be run either by a spring weight or electricity, the latter being used in the larger instruments. The instruments will be so arranged that they can be set in operation from any desired point in the house by pressing an electrical button. In some of the machines an arrangement will be connected with the family clock, so that the hours, quarter and half hours can be struck on the chimes.

Mr. Olney has been in business in this city for a few years, and has had much experience in the musical line. As soon as he can close up his business in this city he will go to Europe for two months, and while there will contract for the necessary machinery for manufacturing the instruments.

On his return he will enter a partnership with Walter H. Durfee, of Providence, for making the machines and a factory will be opened at that city. Mr. Olney expects to

### Agents

### Delighted.

"Our agents are delighted with your actions." "The pinning is done with nicety." "No sticky action since using yours."

The above are extracts from a letter recently received from a prominent manufacturer commending the **Roth & Engelhardt** Actions. Made at St. Johnsville, N. Y.

give much of his time in personally superintending the manufacture of the instruments, and will remove his family to Providence as soon as the factory has been opened.

### Pianos Made of Paper.

A LL manner of articles in place of wood have been used in the manufacture of pianos," said the manager of one of the greatest of English piano makers.

"Perhaps the most successful of all these is paper, of which many pianos of exquisite tone and appearance have been made. The Duke of Devonshire has one of the finest specimens of the paper piano, this being of French make and decorated most ornately with pictures by well-known French artists. The duke gave 500 guineas for this, mainly, no doubt, on account of the ornamentation.

"I suppose you know that pianos for very hot and very cold climates—all instruments for export, in fact—have to be specially made, and in this direction all manner of experiments have been tried. Among others, a sort of cellulose, one factor in which is actually common molasses, from which sugar is made, is employed, and a composition made from the chemical treatment of gutta percha and leather pulp has been tried.

"Ivory pianos are by no means uncommon, and the Dowager Countess of Dudley has a magnificent carved specimen. Pianos of ivory are, I might say, made every year in numbers, but chiefly for Indian princes and rich Spanish-Americans. Many pianos of solid silver have been made; indeed, one was only recently completed by a London firm for the Nizam of Hyderabad, and piano cases have at various times been made of bronze, a species of aluminium, glass, porcelain, and, in combination, mother-of-pearl."—*New York Mercury*.

### For Sale.

I N a prosperous city of 20,000 inhabitants, an old-established piano, organ and small musical merchandise trade. The county in which this music store is located is one of the most prosperous counties in New York State. There is no other music store in the city and practically no competition in the whole county. With ordinary enterprise at least 150 instruments can easily be sold each year. The best opportunity for a wideawake piano and organ man with a small capital that there is in New York State.

For full information address B. B., THE MUSICAL COURIER, New York.

—John T. Crippen, of Bangor, Me., has outgrown his present quarters. He has purchased the store on Water street next the post office and will occupy it after making some alterations.

—R. A. Spalding, for many years connected with A. R. Bacon, Wilkesbarre, Pa., will embark in business for himself in that city at 43 Main street.

—Adam M. Ball, who embezzled about \$300 from Emil Wulschner & Son, of Indianapolis, pleaded guilty to the charge, and was sentenced to three years in the penitentiary.

—William W. Wakelam, for 25 years a trusted employé of A. & S. Nordheimer, Toronto, died recently in that city, aged 67. He was instrumental in the establishment of a number of branch stores for the house, being in charge at various times in Montreal, Que., St. John, N. B., and Halifax, N. S.

—When the case of the Jesse French Piano and Organ Company against Paul Sarcander came up for trial in the Court of Criminal Correction in St. Louis, it was nolle prossed to allow a deputy sheriff from Carlyle, Ill., where Sarcander's alleged crime was committed, to take him to that town for trial. On the way the deputy got drunk and lost the prisoner, who returned to the court looking for his custodian.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

# Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.



**Invitation.**

BURLINGTON, VT., November 23, 1895.

WE are pleased to announce that we shall open our new store in Y. M. C. A. Building, Monday afternoon and evening, November 25. You are especially invited to visit us at that time. Instrumental music will be provided and social visiting enjoyed.

Very truly yours,  
BAILEY'S MUSIC ROOMS,  
H. W. HALL, General Manager.

**Poole Pianos.**

THE firm name of Poole & Stuart has been changed to The Poole Piano Company. This house, which has manufacturing interests on Appleton street in Boston, has rapidly assumed an important place among the younger firms. The instruments are received with the greatest favor among most of the dealers who are handling them, and it is in response to their sentiment that the instruments should receive a simpler title, such as The Poole Piano Company, that that name has now been adopted.

It is strange how these trade matters sometimes operate, but it is a fact that, no matter what the piano may have been called technically, it has always been called by dealers "The Poole Piano." It now can be called "The Poole Piano" for the best of reasons, for that will be its generic name, and arrangements have been made for producing it in larger quantities than ever.

**Æolian Business Excellent.**

THAT a systematic introduction of goods of merit when energies are concentrated upon their being brought to the consideration of the right class of people will bring success is demonstrated by the steadily increasing business of the Æolian Company, and the enthusiasm it is exciting in the most refined and cultivated circles, musical and social.

The members of the Æolian Company long ago recognized that the Æolian possessed qualities that would appeal most powerfully to that class of people who could appreciate its musical qualities and the finer effects of which it is capable. They saw that to the man or woman whose musical horizon was circumscribed by Annie Rooney and like ditties, with perhaps an appreciation of a catchy "two step," the Æolian would appear as an instrument of only limited value, as they would miss the bangy, jerky effect upon which the popular music so much depends. To the person who could and would appreciate a Wagner overture, a concerto or a composition requiring expression, with

a variation of tempo, a just regard for nuance, and altogether as intelligible an interpretation as could be secured at the hands of a great pianist or organist or from a finished grand orchestra, the Æolian appeals with peculiar and particular force.

To interest the latter class, to reveal to the musical and cultured the possibilities of the Æolian, to show that it is an instrument of wonderful effects and a new factor and power in musical life and art, has been the object of the forceful and widespread advertising and the institution of Æolian recitals in the important musical centres of the country, and especially notably in New York.

These recitals or concerts have succeeded beyond the expectations of the Æolian Company in interesting the very class of people they were designed to attract. Each recital has shown an increasing interest in the Æolian, and the announcement of one is sufficient to cause pleasurable anticipation among the best known people of the city. And on each occasion the hall is filled by an overflowing audience of unmistakable culture.

Naturally this intense interest in the Æolian is productive of results in a business way, the fact being that the Æolian sales are increasing every week, the highest priced instruments being greatly in demand.

Practical appreciation is shown by the leading musicians, many of whom have recently become possessors of Æolians. Last week the famous soprano Mme. Lillian Blauvelt bought one of the finest styles, her attention being first attracted to the Æolian by the strong advertisements. Subsequent investigation aroused her interest, her delight increasing with each hearing. This is but one instance out of the many which might be cited, but it shows unmistakably that the Æolian qualities are those that appeal most powerfully to the cultured musician and music lover.

**Ludwig & Co.**

THE Ludwig factory, situated on the Southern Boulevard, New York, presents a clean front now. The workmen's scaffolding has been removed and the builders and laborers have vanished. And what a substantial, compact, handsome factory building Ludwig & Co. have! It is a credit to the row, and that is saying considerable, for the piano industry is represented in that portion of the city with numerous dignified buildings, conveniently close together to admit of intelligent comparison.

A word regarding the Ludwig piano. A representative of THE MUSICAL COURIER was visiting the trade in adjoining States recently and found this make of pianos represented in the warerooms of some of the most important

dealers, who in every instance praised it as a mighty satisfactory instrument to handle.

**Carpenter Organs.**

IT is not strange, after all, that an old concern called the E. P. Carpenter Company, in Brattleboro, Vt., should receive commendations from agents and dealers, but the fact is that the following testimonials speak for themselves, and in a most eloquent manner:

BRATTLEBORO, VT., November 8, 1895.

E. P. Carpenter Company, Brattleboro, Vt.:

GENTLEMEN—The Style P-30 has arrived, and I got it into my rooms this P. M., and I wish to express to you my delight in seeing so fine an organ. It is the finest that I have seen of the kind. The case work is superb, the tone is perfect, and I wish I could sell 50 of them this winter.

Sincerely yours,

L. J. PAIGE.

BURLINGTON, W. Va., November 6, 1895.

E. P. Carpenter Company, Brattleboro, Vt.:

DEAR SIR—Kindly send me by return mail your illustrated catalogue of organs and oblige. My father has had a high grade Carpenter for 15 years, just as good as new, and we would use no other.

Yours truly,

J. F. CARNELL.

MOUNDSVILLE, W. Va., November 14, 1895.

DEAR SIR—I got one of your old instruments in trade the other day I had sold in Lewis County 15 years ago, and as good as new; not an imperfect note in it, and never has even been cleaned, and been in a hotel ever since.

Yours truly,

I. B. WILSON.

We shall take pleasure in publishing, some time during this month, the award received by the Carpenter organs and actions at the Atlanta Cotton Exposition of 1891.

**Strich & Zeidler.**

"HAVE you shipped any more grands?" was asked at the Strich & Zeidler piano factory in Harlem one day last week. "No, but we shall have three in about a week; they are well under way." "What is the opinion generally of those who have played upon your grands?" "They generally concede that we have produced a creditable instrument, musically and mechanically. We have orders for as many as we can turn out, and shall for the future make the grand portion of our business one of the important features."

Mr. Zeidler has been granted patents for a double fall board, which will be used in the Strich & Zeidler grand and upright pianos.

Mr. R. Widenmann, who is the traveling member of the firm, is at present in the West.

—W. E. Whitmore has been arrested at Fort Worth, Tex., charged with embezzlement from the Collins & Armstrong Company.

# The Piano of the Twentieth Century.

NEW  
STYLE

B.



NEW  
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B.

THE only Piano manufactured with the patent tuning pin fastening. The handsomest cases on the market.

Wegman Piano Co.,

AUBURN, N. Y.



## THE GAME OF DRAFTS.

According to a Music Trade Editor.

PETERSTOWN, Jew Nersoy, November 22, 1895.

DO you know (but, of course, you don't) that our esteemed friend, Jake Fake, has resuscitated his old game of drafts again, the old game of 1879, 1883, 1886, 1891, &c., &c., and that he seems not to have lost any of his old time cunning? Yes, he is at it again. I've been out on a little trip and seen the evidence strewn along the road in the piano and organ establishments. It's the same old gag and the same old gaggers.

The first place where it hit was awfully strange. I was talking to a piano manufacturer about the prospects of the piano trade in 1904 when a telegram was handed to him, which he grasped, shouting to me, "Here is an order at last." He opened it and read this: "Have drawn on you for \$60 for six months' advertising in advance; printer the cause; please honor. Jake Fake." When the piano manufacturer turned to look at me he found me looking at him; we were looking at one another.

"Well," says he.

"Well," says I.

"By golly, it did come sooner than I thought, but it came. I knew it. I tell you, that fellow really believes that we piano men forget a record."

"What are you going to do," says I.

"Pay it, of course," says the piano man. "Why shouldn't I? Jake's a nice fellow when you measure him with a tapeworm. He eats enough to make you think he is feeding a collection of them. It's a small sum and he has been doing me a great favor since this little racket of his is running."

"How's that?" I demurred.

"Oh, well; he's never mentioned my name once 'on the front page,' as our mutual Karl would say."

And so this draft was paid. But it put me to musing. I think if Jake succeeds this time I'll start a music trade paper myself. I struck another piano man on the next day in another town. We were talking again about the piano trade in 1892—the has been trade. Interesting subject. Some piano factories turned out 150 pianos a week and closed up during the next month. It's different now. They turn out 150 a month and don't open for a year. But that's good for the supply men. It gives them time for a vacation.

Well, we were talking when the mail came in. One letter. "Here's a cigar that it's an order," he said, and turned the letter over. Of course, he saw who it was from. Here was a chance for my innings. "Now," says I, "I'll bet you ten cigars I know what's in that letter." "I'll take you," said old piano. "It's a notice," said I, "from Jake Fake that he has drawn on you for advertising in advance."

The letter was opened, and I dropped. I give you here-with a copy:

ATLANTA, Ga. (no date).

DEAR FRIEND—As an evidence to you that I think more of you than I do of any other piano man, I shall not draw on you, but ask you to send check for enclosed bill to my New York office. It represents six months' advertising in advance. I make an exception in your case. Send the money at once, as my printer is onto me.

Yours,

JACOBUS FAKUS.

(I prefer the Latin.)

We went right out to get the cigars, and while we were going back, smoking in the meanwhile, the piano man told me that Jake stopped over to see him on his grand subterranean tour and got \$25 out of him, and "that's all he'll get for another year," the old piano man said. "I like his paper, but the type is thick and the ink heavy and ordinary, but the paper is O. K."

The next town I struck there was fun. The piano manufacturer in this place is a particular friend of mine. His wife always sends my wife a keg of apples in the fall and my wife gets mad because I don't buy for the piano man's wife a small diamond every Christmas in return, as it were. But I get my wife to send her a lace handkerchief from Brussels made in Paterson, New Jersey, 96 cents a dozen on Sixth avenue. Blow your nose in one of them once real hard and "biff," the lace is gone, you don't know where. I am on good terms with the whole family, and so I spent the evening at the house.

"Mr. P.," began the apparently irate wife of the piano man, the blue green veins of her face swelling to the size of a hammer shank. "do you know what makes me mad so that I fire my false teeth at him at night when he believes I think he's asleep? You know what makes me mad? Why, the way he makes a fool of himself with the old fraud from New York, that Jake Fake; why, actually, he was here the other day and he told that old ninny of a husband of mine (you see him sitting there in the corner as if he couldn't tune a piano), he told him that he just stopped over here to have the pleasure of pressing his hand. And that idiot of a husband of mine believed it, really believed it."

"Well," says I, "Madam, don't get mad about it. There are lots of them like your husband. That fellow Fake is a hiptonizer. He can tell when he sits down on a chair that he is seated. Every time his papers busted he knew it beforehand—about twenty-four hours ahead. It's his hiptonism. That's it."

"But," she hastily interpolated, with a contralto prima donna, "can't that husband of mine see that he's being played for a sucker, as my boys call it when they come home in the afternoon from school? Here was this fellow Fake the other day and told this man that all the piano manufacturers of New York had subscribed money for him to make a trip West and report back. Before he got through he had \$5, a new \$5 bill, out of my old man. One of my boys followed him around the corner and saw him go into the hotel bar, take a small bottle of champagne, \$1.75, four perfectos, \$1, a shave and shampoo 65 cents, 10 cents to bootblack, 25 cents to the shaver, a bottle of perfume, \$1, and some newspaper. When the boy got back and told me that I hissed in the old man's face and told him to soak his head in liniment. Did you ever see such a fool?"

"Certainly," I replied. I got the old lady quieted by going out and getting 10 cents' worth of vanilla cream, and I told her there were lots of piano men just like her husband. She could hardly believe it, and I don't believe you do. But some can't get fuled.

I reached our own factory. Our firm has a card in Jake Fake's paper. It's about 16 feet by 9½ yards, four columns, and he charges \$100 a year. Our people agreed to pay him at end of the quarter, and he has been very quiet with them, of course, taking the money without kicking. Once in a while a bill comes to the office after it's already been paid months ago (I mean the bill, not the office), and then dates get mixed, but that's his usual habit. He

don't believe in bookkeeping. It is not the best scheme in the world under certain circumstances, he believes.

When I reached our office I found this letter:

ATLANTA (no date).

GENTLEMEN—We are bringing out tremendous editions now. Greatest trade paper in the world. My New York office will draw on you at once. We have changed our system. All advertising with us is now collected six months in advance. Yours,

JAKE FAKE.

The draft had come the day before, and our house was afraid to meet it. So it went back. The next day we got a telegram saying, "Will give you full page advertisement next week and two weeks following free of charge if you will meet our \$25 draft."

Our firm wired back, "Not on our lives." Of course I was surprised at this. "How is this," thought I to my lonely. I guess there's been a ruction. But I could not find out while they were around, so I waited for lunch time, when the bookkeeper would be alone in the office.

Of course Dave let it out. It seems Jake was at the factory on his tour of the onion, and gave them a \$10 draft on his New York office. This came back with a vengeance. Since, they have been writing to New York stating that they had loaned Jake the money, and it was cash, and they must have the money. But no reply. Do you want to buy that draft? I think I have a dozen already, but they are of the days of old. This new one is the first I see in the new racket, but it's the same old signature.

Since my return a friend of mine who has been West tells me some interesting news regarding our esteemed. It appears that he was in Cincinnati, where he found a congenial friend in the piano line, who pumped him full of everything. In the morning Jake awoke heavily, but delighted, and sent a message to his office, which read: "Young folks great, sure for a thousand right now; make next number 40 pages—Jake." All right. About 11 o'clock he met them and he worked them to the queen's taste. "Now," said Jake, in his most eloquent vein, "all this talk about me and certain great firms is all gotten up to hurt me, and you boys understand that. Yours is the coming piano. I heard its tones all night last night; me-thinks I hear them still. I will immortalize your name on the fallboard if you will appreciate my efforts," and here Jake permitted his beaked nose to drift gently into the fresco of the ninth glass of Moerlein.

"How much?" said one of them at last, in the languid, liquid style that portends preliminaries dangerous to big figures.

"A thousand, right now; cash," said Jake desperately.

The two boys looked at each other and burst into a rip-roaring hurrah. "Three more; make them steins this time." Jake helped the smile, but it was of the cholera morbus order.

"Say, old man," one interjected; "do you really mean to come out here to buy us? A thousand! Why, Jake, who are you talking to? We loaned you a tenner last night, and that must make it square. Two columns is what you promised us, and you must call the other feller a liar. Tra-la!" and with this they jumped on the trolley.

When he got back to the hotel he looked like a skinned owl that had been shot nine years before in the left eye. He looked in his box, and there was a telegram. It boomed him right up. A little thing like that rejuvenates him. I've seen a 10 cent whiskey brace him. He opened it. It was from his New York office, and informed him that they

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**H**AS not been boomed by the paid testimonials of prominent musicians, but has been thoroughly advertised by the recommendations of its friends, which has made it one of the most popular **PIANOS** of the present day.

**Vose & Sons  
Piano Co.,**

**174 Tremont Street,  
Boston, Mass.**



had drawn on him for a hundred in expectation of the thousand plunks he expected to get surely.

What was there to do? Only one thing, and Jake did it. He skipped out of town. He hates Cincinnati now.

Jake will not make that trip after all. There are some places he cannot visit at all. Drafts of years ago are still in the hands of local houses, and he may get into trouble, and then, it appears, the game will not work any way. He cannot redeem the promises he made to the Eastern piano men when he begged the money of them. He told them lots of cock and bull stories, and they have at last begun to tumble.

One piano manufacturer in New York city said to me the other day: "Do you know why we gave him some money for his trip? Why, we wanted to get rid of the nuisance round here. Every week four or five times. When a man comes into your place of business right along for the one purpose of telling you how wonderful he is and how great his brain is, and you all the time know that he is a failure, and always will be, you get tired. Now he's running that latest sheet of his, and we pay him \$100 a year, and that keeps him dead, but we don't know how to get shut of him personally, and when he came round with that scheme we jumped at it."

Another one said: "You don't know what it is to know much. Jake can show you. Talk about knowledge! He came here some time ago and told us that if the truth were known he would get all the honors now bestowed upon another. I could not imagine what he meant. He came up to me and whispered in my ear: 'I am inspired.' It was I who really discovered America, and off he rushed."

And, dear MUSICAL COURIER, this is a feature of Jake's character you folks know nothing at all about. Jake believes these things. I used to go to college when I was young, and I can see through these things yet. He thinks he is a great man. If you ask him why, he will tell you that he knows it by inspiration (perspiration, you would say). Jake once told me at a lunch, where he eat all and I paid all, that he considered himself the greatest dramatic critic in the world, including Swick. It's wicked, isn't it? He believes it. Here's a dramatic criticism he once gave me to study:

#### A TEMPORARY DEPARTURE.

This drama is of a type now fortunately occupying our larger stages. I wrote a similar play myself once entitled

Blue Cupidity, and its success was instantaneous, whereupon it ceased. These latter day dramas are laid down on broad rail lines, depicting the slavery to passions and the overriding doom of her or him who submits to the influences of corn plasters.

The heroine in this play runs away from him who thinks he is a hero and appears in song and dance at Pony Tasters. The divorced husband hears of this, and strangling the parrot before he could cry out her name he rushes to box office. The scene here is very intense.

"Is it she?" he hollers; "No, it is her." "I guess I can parse as good as any of you," he returns. "Well, then, would it be they are them or are it us?" To put an end to this a policeman rushes in and bangs him over the head with a Bergonzi 'cello, which he stole from a man named Schmidt in the orchestra.

Just as he goes in he peeps with both of his left eyes upon the stage and sees her. A definite purpose now begins to occupy him, and the audience can tell this because he now spits for the first time. The usher conducts him to a seat by the back of his neck. But no, no, he cannot endure it! He concludes to escape, and rushing out upon the fire escape he drops to the alley into a pile of dung, because there is no fire escape, not dung.

In the second and third acts we find him in a cosy flat with eleven servants, none paid. "Where is Her?" he

cries. "Noware," they answer. This chorus has been beautifully trained by Billy Paterson. They sing in uniform, which means all notes at once. The sheriff enters; they bow and the hero leaves. When he gets to the saloon, the psychological efforts of his congenial texture prompts him once again to put the *leit motif*, "Where is Her?" "She, you mean," said the barkeeper, whose sister curls his moustache with an andiron every morning. And this is the climax.

After this his paper busts, and an empty bottle of ink with no ink in it, a pin cushion, a piece of egg shell, two chair rungs, a blotter and two copies of the last paper, one wound around a headcheese, the other around an empty bottle, are found on the floor. The hero disappears from the field of journalism temporarily for the 'steenth time.

M. T. POCKET.

#### Pearce's Judgment.

Editor The Musical Courier:

[BEG to inform you that a judgment for a large amount, in favor of the Mathusek Piano Company against James Pearce, if announced as expected, in no way affects this business.

Respectfully, E. G. PEARCE,  
27 No. Broadway, Yonkers, N. Y.

NOVEMBER 26, 1895.

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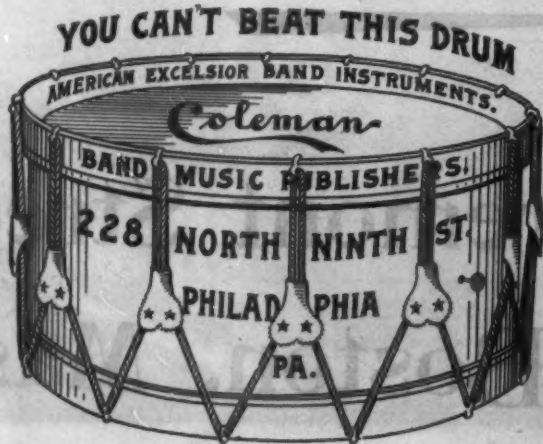
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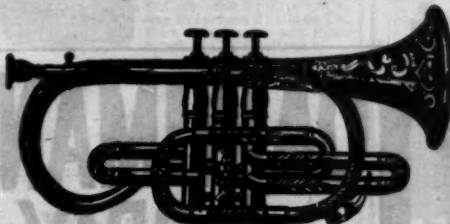
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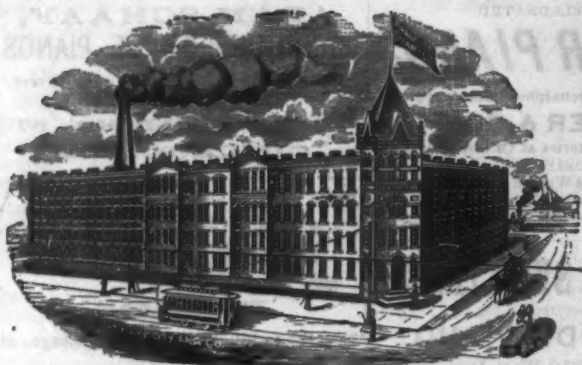
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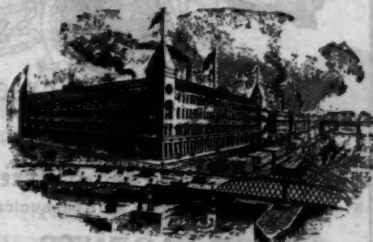


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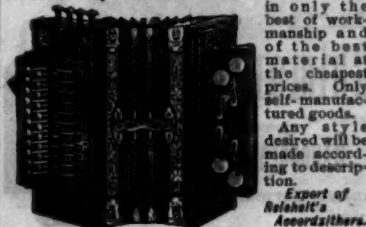
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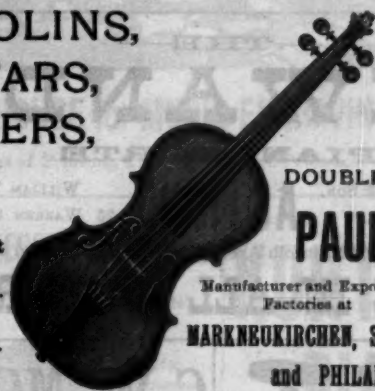
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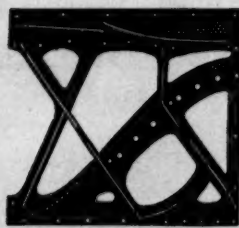
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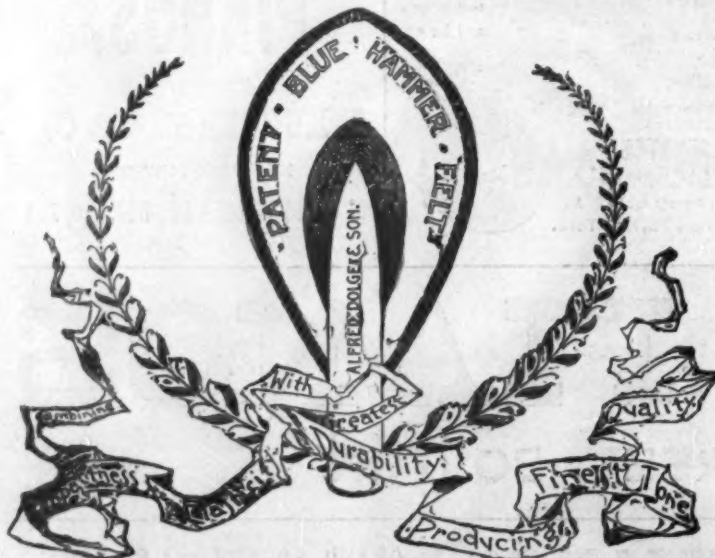
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